The New York Times Book Review

Section 3

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DOOM OF WESTERN CIVILIZATION

Oswald Spengler's Famous Treatise Appears in an English Version

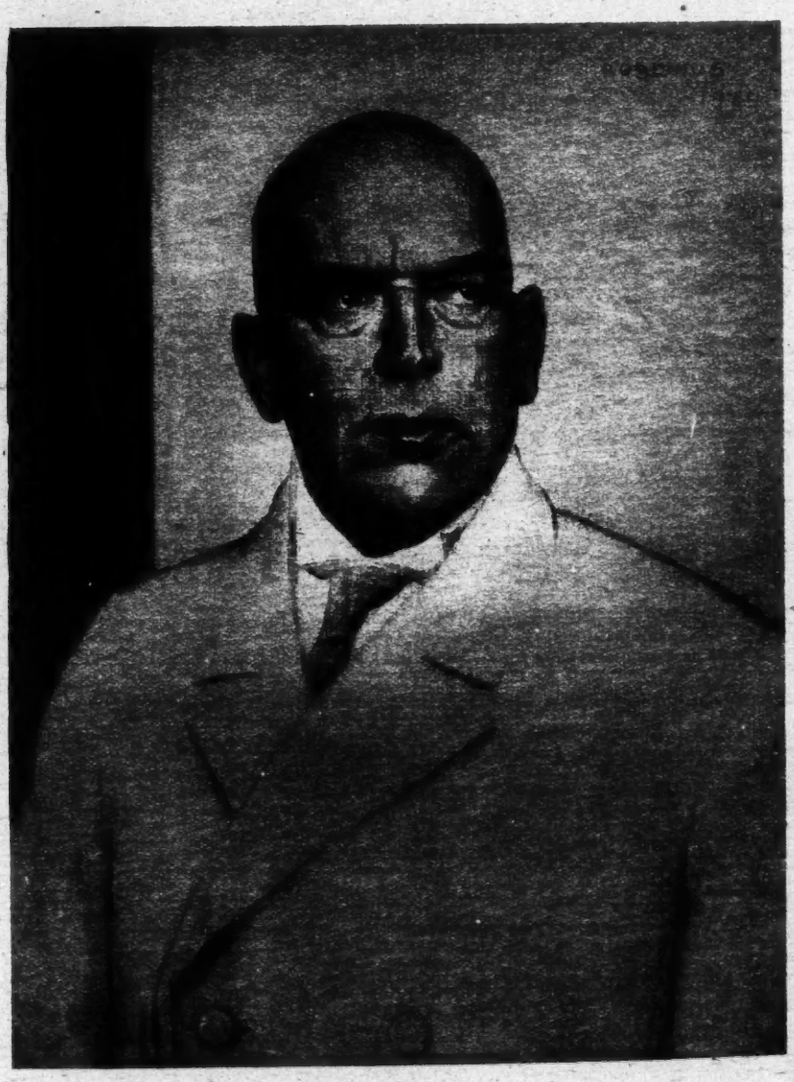
THE DECLINE OF THE WEST. Form and Actuality. By Oswald Spengler. Authorized Translation with Notes by Charles Francis Atkinson. 443 pp. New York: Alfred A. Knopf. $6.

By WILLIAM MacDONALD

LET it be said at once, by way of warning to those whom the title of this extraordinary work may attract or repel, that the book has nothing to do directly with the World War or with the immediate political future of what is commonly called Western Europe. The title, the author tells us, was decided upon in 1912 and the work itself was ready for publication when the war began. Publication, however, was not possible until 1918, and in the interval the two volumes were revised. A second edition, embodying corrections of a considerable number of inaccuracies or unsupported statements to which critics had called attention, appeared in 1923, and it is the first volume of this revised edition that Mr. Atkinson has now presented in English dress. The only immediate connection between either the title or the contents of the book is the author's conviction that Germany was the place of all others in which the ideas of the book should be made known, and his prevision of the war as one of the elements, or better, perhaps, one of the striking illustrations, of the theory which he propounds. That the date and place of publication were alike timely may be gathered from the fact that, of the two German editions, some 90,000 copies have been sold.

What, then, is "the West" which Dr. Spengler examines, and what is the "decline" whose prediction, although couched in abstruse and difficult language which seems at times almost to defy translation and buttressed with learning of a monumental weight, has stirred up one of the most active intellectual controversies that has appeared in Europe since the war? The answers to those questions, at least, are not difficult to understand. By the West Spengler means the culture of Western Europe and America, "the only culture of our time and on our planet which is actually in the phase of fulfillment." The decline of the West may be described as the progressive completion of that fulfillment, a completion which touches already upon its end and across whose path is written destiny. To the end which is approaching we are driven, not by what is commonly spoken of in history as the operation of causes and effects, for those terms in general explain nothing, but by an intellectual and spiritual necessity inherent in the varied forms by which a culture is distinguished or characterized. What mankind has been at any given period of the past is important, but it is not the whole story. We are what we are, and where we are, primarily because of what mankind has all along been becoming.

What Spengler offers us, in other words, is a new and provocative philosophy of history as important for the scientist, the statesman, the moralist or the man in the street as it is for the historian, for destiny holds us all. What we call nature, according to Spengler, is the interpretation which a cultured man puts upon the immediate impressions made upon his senses. History, on the other hand, is the imagination trying to understand the world in relation to human life. The only history worth talking about, accordingly, is world history, and it is just at this point that Western culture displays its fundamental limitations. "We men of the Western culture are, with our historical sense, an exception and not a rule. World history is our world picture and not all mankind's." We divide history into "periods" duly labeled ancient, medieval or modern, notwithstanding that those absurd distinctions represent no development that the world itself has known. "We know quite well that the slowness with which a high cloud or a railway train in the distance seems to move is only apparent, yet we believe that the tempo of all early Indian, Babylonian or Egyptian history was really slower than that of our own recent past."



Oswald Spengler.

The age that we do not know we set out as a prelude, or relegate it to footnotes, or dismiss it entirely because it does not "fit in"—with what? Spengler pointedly asks.

All the interpretations of history which do not recognise in cultures the essential characteristics of living organisms, to be studied structurally with a view to obtaining thereby a "morphology of world history," are, in Spengler's theory, both mistaken and mischievous. There are, indeed, many cultures, and world history is a picture of their "endless formations and transformations," but while each culture has "its own new possibilities of self-expression which arise, ripen, decay and never return," there is "no aging mankind." Of what value, then, are the alleged "truths of universal validity," propounded by Western minds that think in continents instead of world terms? What can a Japanese do with Parsifal or Zarathustra, or a Tolstoy with Dante or Luther? "How comic seem Ibsen's woman-problems when, for his famous Nora, the lady of the North-west European city with the horizon that is implied by a house rent of £100 to £300 a year and a Protestant upbringing, we substitute Caesar's wife, Mme. de Sévigné, a Japanese or a Turkish peasant woman!"

The first task of the world historian, therefore, is to determine what each of the great cultures that the world has known—classical, Egyptian, &c.—really is, to discover what is typical in it and what is necessary. With this accomplished, it becomes possible to discern, by analogy, comparison and a spiritual interpretation which in Spengler's pages seems often to approach the mystical, the place and destiny of the European-American culture of th period from 1800 to 2000. Spengler makes it clear in this connection that the decline of the West is in reality the problem of civilization. Civilization is "the inevitable destiny of culture," and the various civilizations that history has known are "the most external and artificial states of which a species of developed humanity is capable." They exhibit, one and all, "death following life, rigidity following expansion, intellectual age and stone-built, petrifying world-city following mother earth and the spiritual childhood of Doric and Gothic." Humanity has its Spring, Summer, Autumn and Winter, its infancy, youth, maturity, and old age. Civilization is mankind become old, and its destiny is to linger for a brief time and then cease to be. We have become civilized, and for that reason we must die.

With the scholar who reads into the past his own ideas or prepossessions, turning away from what is obvious or practical in the present to glorify essentially similar things of an earlier time, or affecting to see equivalents in things that at bottom have no relation one to another, Spengler has no patience.

> There is a type of scholar whose clarity of vision comes under some irresistible spell when it turns from a frock coat to a toga, from a British football ground to a Byzantine circus, from a transcontinental railway to a Roman road in the Alps, from a thirty-knot destroyer to a trireme, from Prussian bayonets to Roman spears—nowadays, even, from a modern engineer's Suez Canal to that of a Pharaoh. He would admit a steam engine as a symbol of human passion and an expression of intellectual force if it were Hero of Alexandria who invented it, not otherwise. To such it seems blasphemous to talk of Roman central heating or book-keeping in preference to the worship of the Great Mother of the Gods.

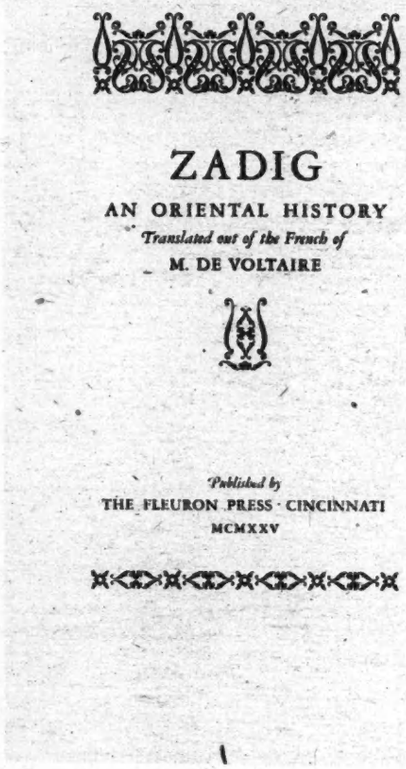
For the classical world the transition from culture to civilization was accomplished in the fourth century, for the Western world in the nineteenth. The "great intellectual decisions" that follow those dates are made, not in what might previously be regarded as the whole world, "where not a hamlet is too small to be unimportant," but in three or four world cities "which have absorbed into themselves the whole content of history."

> In place of a type-true people, born of and grown on the soil, there is a new sort of nomad, cohering unstably in fluid masses, the parasitical city dweller, traditionless, utterly matter of fact, religionless, clever, unfruitful, deeply contemptuous of the countryman and especially of that highest form of countryman, the country gentleman.

It is in the city accordingly, especially the great city, that we find the characteristics of that developed civilization which is carrying the Western world to its end. As in Rome, so in the modern city, the hallmark is money, and to know the city we must study economics. Between the city and the country there is an impassable gulf. The predominance of the city destroys all sense of the intrinsic values of things since all values are reckoned in terms of money; it creates a literature, drama and music which are unintelligible to villagers or country folk and develops an "uncomprehending hostility" to all the traditions that represent culture and a "keen and cold intelligence that confounds the wisdom of the peasant." When the villager tries to master the city things he goes astray. Ibsen's Nora is "the very type of the provincial derailed by reading." For the villager such things as socialism or Darwinism, the woman-and-marriage problem or the "anarchic sensuousness" of Baude- *(Continued on Page 24)*

Fifty Books That Please the Eye

American Institute of Graphic Arts Opens Its Fourth Annual Exhibition on Tuesday



Title Page of "Zadig."
Designed by L. A. Braverman.

THE annual book exhibition of the American Institute of Graphic Arts has become an event looked forward to with great interest by all who conceive of printing and bookmaking as something more than a mechanical process. Recent years have seen a marked revival in this country of printing as an art; from the work of a few scattered individuals the movement has broadened out so that it is now enlisting the support of the larger publishers, more of whom each year endeavor to give an attractive format to at least a part of their output. To foster this movement was the purpose of the exhibitions inaugurated by the institute of which the one opening at the Grolier Club next Tuesday will be the fourth.

"The Fifty Books of 1926," like the selections of previous years, are not offered as the fifty best-designed books of the year, but as a group of fifty representative books of high standards, illustrating as far as possible the various problems of printing and bookmaking as they are being met in different sections of the United States. In making the selections literary content is not considered; the books are judged solely upon their appeal to the eye.

Each year has been marked by a considerable increase in the number of books submitted to the committee. Last year there were 392 entries, and this year 685. The jury of award, composed this year of T. M. Cleland, Henry Lewis Johnson and John Clyde Oswald, submitted no choice for the institute's gold medal for the entry most ably meeting the requirements of good bookmaking. The award was omitted simply for the reason that so many books attained a high standard. In its general average of excellence this year's entries set a new mark. According to David Silve of the Fifty Books Committee, who is once more in general charge of the exhibition,

> the books most nearly perfect in this exhibition, as was to be expected, are the ones produced by the country's best book designers and printers. There has, however, been a noticeable awakening on the part of publishers to the advantages of design and craftsmanship in bookmaking. This revival of interest in the "arts of the book" is truthfully reflected in the uniform excellence of the present Fifty Books.

Of the books selected, twenty-two were set by hand and twenty-eight were machine-set (fourteen linotype and fourteen monotype). Caslon led all the other type faces, twenty-nine of the fifty books being set in that type. Garamond came next, with seven books. Four are printed in Bodoni, three in Oxford, and seven in various other faces. Twenty-two were printed on woven antique paper, eighteen on hand-made papers, seven on laid antique, and three on coated paper.

Among the larger publishers, the best scores this year were made by Alfred A. Knopf and Little, Brown & Co., each of whom is represented in the exhibition by three books. The George H. Doran Company, Doubleday, Page & Co., the J. B. Lippincott Company, G. P. Putnam's Sons and Simon & Schuster are each represented by one book. The various university presses, which have been leaders in the movement for better-made books are, as usual, well represented. The Harvard University Press leads with four titles, the Yale University Press has two, and the Columbia University Press, the University of Chicago Press and the Princeton University Press have one each.

On its opening night, Tuesday, May 4, the exhibition will be open only to members of the Institute and of the Grolier Club and their invited guests, but on the following day it will be thrown open to the public—to continue from May 5 to May 29, inclusive, except Sundays. As was the case last year, after the closing of the exhibition at the Grolier Club, 47 East Sixtieth Street, New York City, the books will be shown in various cities throughout the country. This year there will be two duplicate traveling exhibitions, one circulating through the East and the other through the West.

A catalogue is being prepared which will be distributed at the exhibition or will be sent by mail on receipt of 10 cents. Requests should be addressed to the Assistant Secretary, American Institute of Graphic Arts, 65 East Fifty-sixth Street, New York City. This catalogue will be illustrated with the title pages of the fifty books and will give full data as to the printer, paper, type, &c.

A list of the "Fifty Books of 1926," listed alphabetically by publishers, follows:

Aries Press, Eden, N. Y.
The Ghost Ship, by Richard Middleton. $10. Designed by Spencer Kellogg Jr.

Ball Brothers Company, Muncie, Ind.
A Christmas Carol, by Charles Dickens. (For private distribution.) Designed by Richard W. Ellis. Printed by the Currier Press, New York.

Robert O. Ballou, Chicago, Ill.
Syncopating Saxophones, by Alfred V. Frankenstein. $3. Decorations by Vojtech Preisig.

Francesco Bianco, New York.
Natives of Rock, by Glenway Westcott. $7.50. Decorations by Pamela Bianco. Printed by Pelley Press, New York.

Book Club of California, San Francisco.
Philobiblon of Richard de Bury. (For members only.) Decorations by Donald McKay. Printed by the Grabhorn Press, San Francisco.

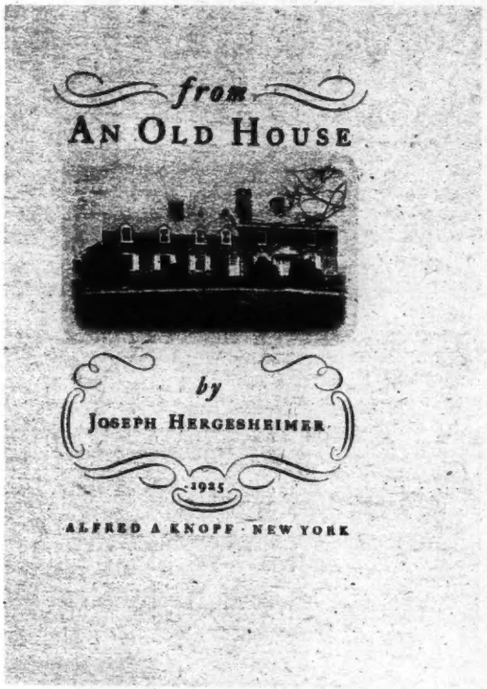
Carteret Book Club, Newark, N. J.
Register of Members. (For members only.) Printed by Pynson Printers, Inc., New York.

William L. Clements Library, Ann Arbor, Mich.
The Franklin Passport. $10. Illustrated. Designed by Bruce Rogers. Printed by Harvard University Press, Cambridge, Mass.

Club of Odd Volumes, Boston.
A New Page of Poetry in William Blake's Milton. (For members only.) Illustrated. Printed by D. B. Updike, The Merrymount Press, Boston.

Colonial Dames of America.
Record of Endowment Fund for Sulgrave Manor. (For private distribution.) Printed by D. B. Updike, The Merrymount Press, Boston.

Florida State Historical Society, Deland, Fla.
A History of Florida. (For private distribution.) Printed by W. E. Rudge, Inc., New York.



Title Page of "From an Old House."
Designed by Elmer Adler of the Pynson Printers.

Columbia University Press, New York.
The Invention of Printing in China, by Thomas Francis Carter. $7.50. Illustrated. Printed by Douglas C. McMurtrie, Inc., New York.

George H. Doran Company, New York.
The Green Hat, by Michael Arlen. $25. (Special edition.) Typography by Bruce Rogers. Printed by W. E. Rudge, New York.

Doubleday, Page & Co., New York.
Full and By, edited by Cameron Rogers. $7.50. Illustrated. Woodcuts by Edward A. Wilson. Printed by Country Life Press, Garden City, N. Y.

Fleuron Press, Cincinnati.
Zadig, by Voltaire. Designed by L. A. Braverman.

E. L. Hildreth & Co., Brattleboro, Vt.
Our Boy, by Walter L. Lange. (For private distribution.) Illustrated. Designed by Carl Purington Rollins.

Harvard University Press, Cambridge, Mass.
A Gorgeous Gallery of Gallant Inventions, edited by Hyder E. Rollins.
Bruce Rogers: Designer of Books, by Frederic Warde. $3. Illustrated.
Shakespeare's Debt to Montaigne, by George Coffin Taylor. $1.50.
The Essays of Montaigne, translated by George B. Ives. Four volumes. $25.
(All four of these printed under the general direction of Bruce Rogers.)

Alfred A. Knopf, New York.
From an Old House, by Joseph Hergesheimer. Printed by the Pynson Printers, Inc., New York.
The London Perambulator, by James Bone. $5. Illustrated. Aquatone reproductions of etchings by Muirhead Bone. Printed by the Southworth Press, Portland, Me.
A Sentimental Journey, by Laurence Sterne. $5. Illustrated. Woodcuts by Wilfred Jones. Printed by the Pynson Printers, Inc., New York.

Laboratory Press, Pittsburgh.
That Endeth Never, by Hildegarde Flanner. (For private distribution.) Designed by Porter Garnett.

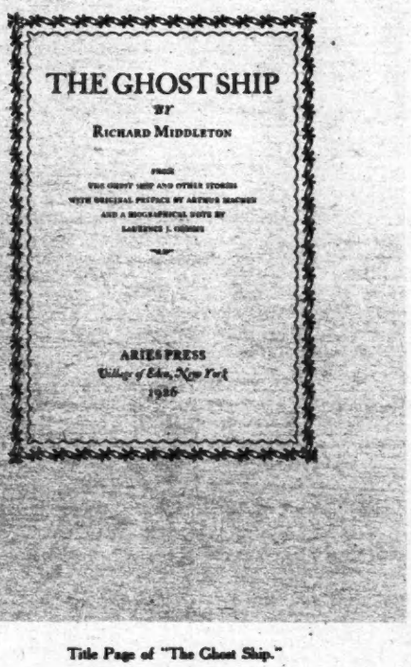
Lakeside Press, Chicago.
Sketches and Speeches of David R. Forgan. (For private distribution.) Typography by W. A. Kittredge.

Lantern Press, San Francisco.
The Modern Writer, by Sherwood Anderson. $7.50. Printed by the Grabhorn Press, San Francisco.

J. B. Lippincott Company, Philadelphia.
Old Mission Churches of California, by Rexford Newcomb. $15. Illustrated. Designed by E. S. Holloway.

Little, Brown & Co., Boston.
John S. Sargent, by William Howe Downes. $8. Illustrated. Printed by W. E. Rudge, Inc., New York.
The Adventures of an Illustrator, by Joseph Pennell. $75. (Special edition.) Illustrated. Printed by W. E. Rudge, Inc., New York.
The Chinese Theatre, by A. E. Zucker. $7.50. Illustrated. Printed by the University Press, Cambridge.

G. P. Putnam's Sons, New York.
The Typographic Treasures in Europe, by Edward Everett Bartlett. $37.50. Illustrated. Decorations by J. E. Hill. Printed by the Bartlett Orr Press, New York.



Title Page of "The Ghost Ship."
Designed by Spencer Kellogg Jr.

(Continued on Page 28)

War of the Right and Left Wings in Union Labor

Communism Finds It Necessary to Temper Its Militancy in America

LEFT WING UNIONISM. By David J. Saposs. 192 pp. New York: International Publishers. $1.60.

READINGS IN TRADE UNIONISM. By David J. Saposs. 452 pp. New York: George H. Doran Company.

By EVANS CLARK

MR. SAPOSS is a rare and exceedingly useful sort of person. He is on the inside of the labor movement, yet he has an elevation of mind that enables him to view it from above—a detachment the more discerning because it springs from intimacy. Mr. Saposs is on the inside of the labor movement by conviction, by sympathy and by long association. He has met all the important labor leaders in the country and a host of lesser ones, not as an "outsider" but as a friend and counselor. He knows many of them intimately. Son of a Kiev peddler, he is blood of their blood and bone of their bone—and a member of the American Federation of Labor in good standing.

Yet he is essentially the scholar and the scientist. Soon after his graduation from the University of Wisconsin Professor John R. Commons chose him as a research assistant. Later he collaborated with Dr. Commons in writing the monumental "History of Labor in the United States" and served as investigator for the United States Commission on Industrial Relations, for the New York State Department of Labor, for the Carnegie Americanization study. He is at present a member of the Faculty of the Brookwood Labor College at Katonah.

In his "Left Wing Unionism" Mr. Saposs has wielded a skillful scalpel on an intricate tangle of economic tissues and psychological cells and laid bare the causes of a chronic disaffection—the seemingly fated and eternal split between Rights and Lefts, radicals and conservatives—which has at times all but laid the labor movement low. He has done it as the eminent surgeon would: with sympathy for the patient, of course, yet firmly and incisively—utterly without emotional display and with cool disregard of the latent drama in the whole situation. The technique is perfect—for surgery; but for literature, even economic literature, it leaves something to be desired. It lacks the vivid flash, the human touch. If Mr. Saposs will develop the power of potent and colorful writing he will be in a strategic position to interpret organized labor to the American people—to help substitute a more mature understanding for the childish emotionalism, for or against it, that characterizes public opinion on this somewhat explosive subject.

> When overpowering social and economic forces [he writes] induced the leaders of existing unions to content themselves with disregarding certain trades and industrial areas that came under their jurisdiction, the workers, chafing under abuses and impositions, resorted to unorganized strikes. In most of these cases the workers were unskilled or semi-skilled immigrants, and those who gravitated to the top as local unpaid leaders were radically inclined. The combination generated considerable misunderstanding and bitterness.

In that one undecorated paragraph is implicit the whole drama of Passaic, Garfield and Lodi. The New Jersey textile strike had not been declared when Mr. Saposs wrote, it is true, but his book would be more generally read if the bare bones of fact and deduction had been given the flesh and blood of vivid scenes, living personalities, moving incidents. He might have drawn freely from the richly colored episodes that have made Lawrence and Paterson and other industrial centres stand out prominently on the labor map of the United States.

But to the uninitiate in the intricacies of labor union affairs who yet have enough taste for the subject not to demand too much spice and savor Mr. Saposs offers an intellectual treat. Incidents like the Passaic strike, the dramatic entrances and exits of leading Communists in the play of newspaper headlines, a meeting of the Furriers' Union at Carnegie Hall broken up by the boos and hisses of its own members, seem no longer unexpected and surprising events. They take their natural place in a logical sequence of causes and effects surprising only because their news value isolated them in the columns of the press from the other links in the chain, important for an understanding of the situation, but unreported none the less.

Mr. Saposs combines the historical with the analytic method in dealing with his material. He begins by sketching the play of Right and Left in the story of American unionism: the conservative clay of native stock impregnated with radical strains from Europe; the growth of socialism in the American Federation of Labor; an aggressive "boring from within" before W. Z. Foster popularized the phrase; the disintegrated Socialists after the war making friends instead of enemies of trade union officialdom; the passing of the function of ferment from Socialists to Communists; the flow of Left Wing principles cast into unpremeditated forms by the harsh molds of unexpected circumstances. Then follows an analysis of the different methods used by the radicals before and after the war to gain the ascendency in the world of union labor; a discussion of the different types of dual unionism, the causes that produce them, and the relative strength and permanency of each.

Mr. Saposs discloses what might be called the Communist's dilemma. Moscow has decreed that its followers in this country must not form dual unions of the faithful sheep set apart from the unregenerate goats, but must bore from within, capturing the existing unions for the Red program and principles, but always presenting a "united front" the while. Upon these tactics Mr. Saposs casts the following observations: "To bore from within and still retain a standing in the labor movement, militancy must be tempered and circumscribed. * * * A union administration might tolerate mild criticism and advocacy of minor reforms, but is ruthless against extreme condemnation and agitation against itself," which seems natural enough, after all.

But militancy is the very Left Wing's stock in trade: without it the Left Wing would not be so different from the Right. Tempered militancy, circumscribed militancy—these are contradictions in terms, like cool ardor or calculating passion. Militancy tends inevitably to isolation. But isolation is precisely what the Communists do not want. Their object is to dominate the existing unions; they want the whole bird, not just one wing, and least of all do they want that one wing to fly off at its own tangent. The split, the changes in tactics, the apparent inconsistencies of policy which have characterized the record of Communists in the United States are merely the motions described by them in swinging between the two horns of their own dilemma.

As Mr. Saposs sagely remarks:

> It is questionable whether any but a purely propaganda organization can inexorably refrain from compromising or opportunist practices. The difficulty lies in knowing where to draw the line. The opportunist is apt to be too conciliatory and thereby unwittingly undermine his principles. The revolutionist is likely to be too dogmatic and thereby completely isolate himself. No one has yet discovered a formula that completely demarks the happy mean. Both types must take the chance at the risk of error and perhaps disaster.

Apparently the Communists in this country have decided now to swing to the Right. Recent official announcements, Mr. Saposs says, "would indicate that the Communists are taking steps to modify their policies and tactics so as not to remain completely isolated."

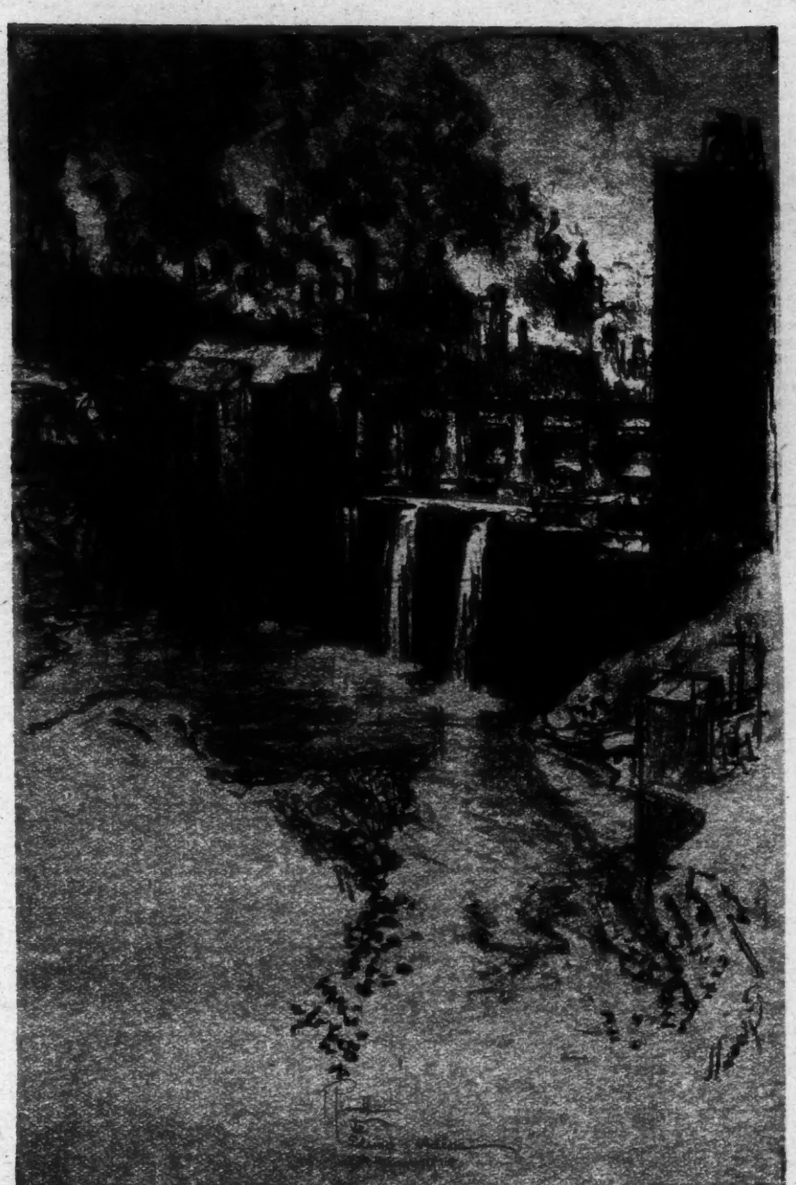
In his analysis of dual unionism Mr. Saposs has written with discernment about the I. W. W.—stormy petrel of American labor. He sees in the I. W. W. an excellent illustration of the strength and the weakness of extremism. It could weld into a single vivid strike a score of different nationalities almost over night; but it could not hold them together after the strike was done.

> The I. W. W. could be as sensational and reckless as it saw fit. It was not confronted with the problem of explaining intricate practices such as trade agreements and collective bargaining. It could make the wildest demands and accusations against the employers since * * * it did not expect to negotiate directly with the employers. This unrestraint enabled it to impress more greatly, as well as to stir more deeply, the passions and emotions of the credulous and embittered immigrant workers.

But "because the I. W. W. was primarily interested in propaganda its meteoric rise was followed by a like decline." Its membership is now a bare 10,000.

Mr. Saposs finds that it is the unions which temper their radicalism with common sense and vitalise their common sense with vision which promise the greatest stability and success, and he cites the needle trades organizations as conspicuous examples. "The union," he concludes, "must not only serve as an emotional outlet. It must touch the daily routine of the worker's life, particularly his shop and industrial problems."

In his "Readings in Trade Unionism" Mr. Saposs has given organized labor in the United States a voice of its own. In this instance he has acted only as an editor and compiler of the work of others. With the collaboration of Bertha Pigay Saposs, he has scoured the length and breadth of the land of official union pronouncements, resolutions, journals and pamphlets and has brought together the most striking and authoritative documents on every important aspect of the labor union scene. And he has arranged the whole in such a way that it makes what amounts to an official textbook on labor by labor itself—an especially useful piece of work in the absence of anything of the sort.



The Upper Falls at Rochester, N. Y.

From a Lithograph by the Late Joseph Pennell.

Bibliography of the Bookplate

A BIBLIOGRAPHY OF BOOKPLATE LITERATURE. By Verna B. Grimm. Edited by George W. Fuller. 152 pp. Limited to 500 numbered and signed copies. No illustrations. Spokane: Public Library. $5.

THE bookplate is a by-product of the printed book. During the thousand years that manuscript books reigned the colophon was sufficient. This description of the book, which appeared at the end, contained much of the information we now put on the title page. The fastidious booklover of the Middle Ages usually had his manuscripts made to special order, and then the last page would give the information about its creation, sometimes with heavenly thanks for its completion. When books printed from type began to take the place of manuscripts the personal mark of the owner was missing. Consequently, even in the incunabula period of books, the bookplates appeared. But they do not seem to have been used much outside of Germany untill after 1500. It was a much more common custom to have some distinguishing mark as part of the binding design. The best artists of the day, then as now, were interested in making bookplates. Albrecht Dürer, for instance, made half a dozen or more.

In Mrs. Grimm's carefully compiled alphabetical list, there are over five hundred items devoted entirely to the subject, and a supplementary list gives books containing material on bookplates. Then there is a cross-index in which the subjects are classified in a number of ways, such as nationals, sports, ecclesiastical, musical, &c. There are thirty American authors of volumes on bookplates, and perhaps the best known of these is Charles Dexter Allen.

Of course, this kind of book finds no place in the average library, but for the collector or student a very large task has been successfully accomplished.

About Books, *More or Less:* The Permanent Contributor

By SIMEON STRUNSKY

VIRTUALLY unanimous opinion among the critics has conceded to Ring Lardner the gift of objectivity. He observes without favor and transcribes without passion. Nevertheless, I suspect that in at least one chapter of "The Love Nest" the author has permitted a personal intention to creep in. The story called "Rhythm" was written, I imagine, with one subtly humorous eye on his reviewers, past and to come. "Rhythm" is the tale of Harry Hart, composer of popular music, who achieves extensive royalties by manipulating classic tunes into jazz. In an evil moment he is discovered, identified and labeled by Spencer Deal, of the intellectualist circles, as the pioneer in a new American jazz whose rhythms are destined to revolutionize our music. Deaf writes 4,000 words about Hart in an erudite weekly; Hart eats it up and starts on the road to ruin. He discards his low-brow librettists for Spencer Deal himself. The result of the collaboration is a "score that required a new signature at the beginning of each bar, and a collection of six-syllable rhymes that has as much chance of being unridiculed, let alone sung, by chorus girls as a pandect on biotaxy by Ernest Boyd." A year later Hart has cash in hand to the extent of $214.60 and the musical comedy impresarios and the sheet publishers have ceased to expect from him anything short of an oratorio. Thereupon Hart reestablishes communication with his old librettist and it all ends happily.

It would be a pity to suggest even the possibility of a comparison between the tune mechanic of the newer tin-pan alleys and the authentic and original talent of Mr. Lardner. But the suspicion insists on obtruding itself that Mr. Lardner may have intended "Rhythm" as a humorously objective reminder to his critics that they are just the least little bit in danger of approaching him in the spirit in which Spencer Deal descended on Harry Hart. Something like a conspiracy is now in motion to demonstrate that the Lardner whom millions of plain Americans regard as a humorist is in truth a savage realist. The tradition, of course, is as old as the hills. Behind the clown's motley is the aching heart, behind the loud guffaw is the bitter, disillusioned mind.

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THAT ancient tradition has been reinforced in recent days among us by an interesting development in intellectualist circles, arising from an intense feeling of loneliness. Eager to identify themselves with the mass life, to effect a rapprochement with the crowd, the lonely inhabitants of the ivory tower have suddenly discovered extraordinary virtues in the arts—and the practitioners—which the common people enormously enjoy. Not so very long ago a million-reader public or a multimillion movie audience was in itself the signature of esthetic zero. Today a vast popularity is usually admitted to mean that there must be something worth while in the sort of thing that makes the crowd slap its knees in ecstasy. Which is quite true.

Unfortunately the conversion of the intellectualist to the vulgar taste has moved only part of the way. It is admitted that Charlie Chaplin is a great artist, but not at all for the reasons that have brought him an audience of hundreds of millions. Chaplin is really not a great comic, as most of us from China to Peru have always believed; he is a great tragedian. Ring Lardner is not the exquisite funny fellow for whom his countrymen have taken him; he is really a bitter satirist. The intellectualist has consented to like the same things that the vast majority of his neighbors like, but insists on a totally different reason. Chaplin is tragic, Lardner is devastating, and, on the other hand, Hamlet would be—probably the claim has already been made—Hamlet is really high comedy and Lear is an ironic inquiry in domestic relations, with that little moron Cordelia a study in burlesque.

If my suspicions concerning Mr. Lardner's "Rythm" are justified, if the author has been having his dig at the critics who have been trying to make an honest woman out of the lively arts, it would not be because Mr. Lardner is afraid of being converted to "seriousness" and so losing his public. Rather I imagine—and by this time the present piece is becoming alarmingly hypothetical—Mr. Lardner is not only an artist, but a bit of a critic himself. He is aware of a certain factor in this situation which many of his commentators have possibly overlooked. And that factor is the public, the reading, listening, seeing public. To the final effect of every book, picture or piece of music the audience is a permanent contributor. The public adds to, subtracts from and otherwise modifies the author's manuscript in the light of the public's own experience of life and knowledge of realities. The author writes in his own medium. The public translates his message into the common vernacular. The writer selects and emphasizes. The public checks up on him by what it knows of things in the average. If a million readers guffaw over Ring Lardner it is not altogether because they are blind to the human meannesses and dullnesses that he depicts so objectively. To a large extent it must be that his readers, on the basis of their own knowledge of things, make certain discounts from the Lardner method and decide that on the whole Lardner the humorist describes him better than Lardner the satirist.

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THIS is becoming extremely abstract. Let me illustrate: Two weeks ago on this page something was said in the matter of the newspaper cartoonists. To them I referred as newspaper realists. It was there argued that twenty years ago when the American novel-reading public was being fed on treacle and sawdust, the newspaper artists were, in a very crude way, suggesting a realistic view of life. The wife with the rolling pin, the husband with the 2 A. M. jag, the terrible kids, supplied to an appreciable degree, an antidote for the romantic molasses of the novels. The comic strip dealt with that common body of knowledge and experience which made it fairly certain that Graustark did not really induce a distorted version of life. People really were not 100 per cent. innocent in the Age of Innocence, just as, I imagine, they are far from 100 per cent. sophisticated in the age of Aldous Huxley. The Age of Innocence had one idiom which the reader in the final effect revised downward. Today we have another idiom which the average reader probably revises upward as he reads.

It is not my intention to press the point too far. It is not asserted that the author of "When Knighthood Was in Flower" and the author of "Jurgen" really convey the same message. The comparison would be between Ring Lardner and, let us say, George Ade, whom no one as yet has discovered to have practiced sardonic satire. George Ade would not have written "Women" in Mr. Lardner's latest volume. But let us see. In Mr. Lardner's story there is a girl in Ligonier, Ind., to whom the hero, a coming left-fielder, supposes he is engaged and whose letters he answers "once in a w'ile." Comes a telegram to Chi that the girl in Ligonier is on her death bed and in her delirium calls for her left fielder. He catches a train at Englewood, gets off at Ligonier, and "there was my gal to meet me. She was the picture of health and no more delirious than usual." Here is the old game, the pursuit of the male by the female, depicted objectively enough in the vernacular of the player's bench. But what of George Ade's Noisy Nettie in the fable of The Cousin From Down East Who Had His Pick of the Village Ladies? When Adelbert, the centre of an admiring circle, catches Nettie's Wink, he loses no time in emancipating himself from the Literary Chat passed to him in Hunks by the daughters of the best families in town:

"Come and Romp with me," said Nettie. "I like your style, but I am a weeny bit Afraid of you because you're such a Handsome Wretch and I've heard about you College Boys." Saying which she put her Chin on his shoulder and Goo-Gooed him and he lost the Power of Speech.

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THE fundamentals are the same. The difference is in details, but these are probably harmonized in large measure by the permanent contributor, the reader. The reader of 1902 probably added to the Ade burlesque a few realistic items from his own experience. The reader of 1926 probably subtracts from Lardner a few sardonic items based on his own experience. The resulting contrast is not altogether one between a genial humorist and a sardonic observer. The two idioms have been edited to convey approximately the same message.

A similar process of revision might establish a fairly close family resemblance between Mr. Lardner's vulgar and voluble hospital nurse in "Zone of Quiet" and a fairly well-known sick bed attendant of the older literature. Mr. Lardner's Miss Lyons turns up for day duty on her surgical case in a uniformly rocky condition, superinduced by Charlestoning in road-houses past the midnight hours. Her experiences as retailed in the vernacular to her middle-aged male patient consist chiefly of Girl Friends engaged in annexing each other's Boy Friends. Her personal remarks are punctuated with allusions to the number of her patients who have unfortunately died:

"Isn't it a scream!" said Miss Lyons. "But it's true; that is, it's been true lately. The last five cases I've been on has all died. Of course, it's just luck, but the girls have been kidding me about it and calling me a jinx, and when Miss Halsey saw me here the evening of the day you was operated, she said, 'God help him!' That's the night floor nurse's name. But you're going to be mean and live through it and spoil my record, aren't you? I'm just kidding. Of course I want you to get all right."

* * *

How was it with one of Miss Lyons's predecessors eighty years ago?

"Yes, Gamp's my name and Gamp's my nater, and, as I says to Mrs. Harris and Mrs. Harris she says to me, 'If ever there was a honest sober woman, as 'ud sick-nuss for eighteen pence a day for pore people and three and six gentlefolks, night watchin' extry, well, I know'd that inwalable creetur is Sairey Gamp.' 'Mrs. Harris,' I says, 'say not the word, name not the charge, for if I could lay *all* my feller creeturs out for nothink, gladly would I do it. * * *

"Well, then, young woman, I think before I enters on my dooties for the night that I could pick a little bit of pickled salmon, with a nice little sprig of fennel and a sprinkling of white pepper. I takes new bread, my dear, and jest a little pat of fresh butter, and a morsel of cheese. In case there should be such a thing as a cow-cumber in the 'ouse, will you be so kind as to bring it, for I'm rather partial to 'em, and they does a world of good in the sick-room. I'm glad to see a parapidge in case of fire and lots of roofs and chimney pots to walk upon. What a blessed thing it is to make sick people happy in their beds, and never mind oneself as long as one can do a service. I think I'll take a look at the pashint. Law, what a beautiful corpse he'd make! I shall want his piller."

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AFTER a major operation the present reviewer would, on the whole, rather take his chances with Miss Lyons than with Sairey Gamp. With the former there would always be the possibility, after a particularly hard night at the road-house, of the bichloride solution getting mixed up with the hydrogen peroxide. But even after a long cabaret session with the Boy Friend it is doubtful whether Miss Lyons would remove the pillow from under the patient's head to make herself comfortable for the night. But in the final effect the differences between Lyons and Gamp are not vital. The reader of 1844, out of his own experience, edited a touch of horror into Sairey Gamp. The reader of 1926 edits a touch of kindliness into Miss Lyons. The burlesque of 1844 and the objectivity of 1926 tend to approach, from opposite sides, to the facts as the Permanent Contributor knows them. The humor is saltened and the satire sweetened, and we get a glimpse of the truth. That truth is neither so hilarious as Dickens, nor so devastating as Lardner. And it is my suspicion that Mr. Lardner expects us, the Permanent Contributors, to do the editing.

JOSEPH PENNELL: 1860—1926

From a Drawing by W. Oberhardt, From Mr. Pennell's Last Published Book, "The Adventures of an Illustrator." (Little, Brown & Co.)

Making Golf Safe for The Hopeless Duffer

Mr. Hunter's Perfect Golf Course Would Be Merciful In the Matter of Hazards

The Forlorn Hope.

From a Drawing by W. Heath Robinson From "Humours of Golf." (Dodd, Mead & Co.)

THE LINKS. By Robert Hunter. 163 pp. New York: Charles Scribner's Sons. $4.

By ALLANSON SHAW

LITTLE more than a generation ago, in the early years of golf's renaissance, a foot of shelf room sufficed for the housing of the game's literature—Clark and Simpson, Chambers and Forgan, the Badminton volume on golf and the sketches of Andrew Lang. The collector who has kept up with the golfing literary procession since that time has had a long pocket and much shelf room. Successful golfers have explained their technic in print, sometimes entertainingly, but often monotonously.

Here and there, as in the writings of Vardon and Braid, the range of inquiry reached the making and management of golf courses; usually, however, the books have been rather tiresomely repetitive. It is therefore the more satisfactory to find that Mr. Robert Hunter in "The Links" has broken away from trite tradition; he is uniquely definite in aim, practical and original in treatment, picturesque in illustration, convincing usually in argument. One puts down the book gratified that work so sound has been done in a field hitherto largely neglected, notwithstanding the kindred writings of Colt, Mackenzie and Bernard Darwin.

One feels that Mr. Hunter has planned his book as he would plan a course, with originality and distinctiveness, giving heed to detail as to completed effect. Within the limited space of 163 pages he has discussed a great number of problems, without scrappiness in treatment or disregard of literary charm. With the skilled advocate's clearness he explains his purpose at the outset: "The book's chief aim is to bring together and examine some of the more important principles of a practical nature for the guidance of those undertaking to construct a golf course." Thereafter he sticks to his text attractively. The importance of his purpose is realized when one considers that the golfing properties in this country were, in 1925, valued at $1,300,000,000, and that reasonable estimates show that $130,000,000 will be laid out during 1926 on links and their equipment. As to this outlay Mr. Hunter declares that "for every dollar wisely spent in construction, another dollar has been wasted." This is probably no overstatement, and within it lies the warrant—if such be needed—for this book.

The United States is especially dependent on the "hand-made" course because of the vast inland areas between its bordering oceans. Great Britain's comparatively extensive coastline has given it very many natural links—"links-land," as Mr. Hunter picturesquely puts it—"the fine grasses, the wind-made bunkers that defy imitation, the exquisite contours that refuse to be sculptured by hand." Here, consequently, we are dependent largely on the human artificer, and hitherto the results have left much to be desired. Lest moderns incline to self-complacency in their criticism of past efforts, Mr. Hunter's question should check the impulse: "Does any one doubt that to the golfers of 1940 most of the work of the present day will appear very crude? When we build golf courses we are remodeling the face of nature." The stressing by the author of the intimate and essential relationship between golf and natural beauty is one of the excellent features of the book; the crudely artificial bunker may be as hideous an eyesore as the gaudily painted shanty.

Since links are laid out with a view to golf shot-making, Mr. Hunter's observations on "Shots" are most relevant. It is refreshing in this connection to find that he has scantest sympathy with those who would simplify the game in the interest of the low-score zealot, holding, as every true lover of golf must, that the greater the variety of shots the deeper the sporting interest; thus, if the stymie be the outcome of chance, this is more than offset by its demand for the delicate and difficult shot. One is also with the author in his view that if the course architect is to produce his best, in laying out the holes, there will have to be "some regulation of the golf ball," since the flight possibilities of the ball and the yardage of holes have intimate connection. On the general matter Mr. Hunter states: "I think I should outlaw any attempt made by architect or inventor to deprive the game of any of its various strokes, or to take from it any of the features which require skill in the play." The value of this book is not limited to what it says directly; it sets one thinking after a delightfully provocative manner. Hardly a page is read that does not suggest some matter of practical reformation that the reader has vaguely desired, but has not been able to express—some situation felt to be wrong without suggesting the method by which it should be righted. So in the chapters on "Things of First Importance" and "Laying Out the Course" there are innumerable suggestions made, on matters large and small, that voice one's hitherto inarticulate thought: Why are tees placed so unintelligently, and why are there not several alternative tees to meet varying abilities and weather conditions, as well as to add the spice of variety's interest? Why are courses "routed" often so stupidly, as if planned to take the last bit out of tired legs in the progression round the holes or on the saunter from the eighteenth green to the clubhouse? Why buy insufficient land at the outset and be held up later by sellers when extension becomes desirable? Why buy heavily wooded or rocky land that makes construction costly? Why route the course over ravines and mountains, as if players were goats or athletic giants in their exuberant youth? Why ignore the setting sun in planning the return holes? Why demand nine or eighteen holes when much better golf could be had, and financial comfort served more satisfactorily, by six or twelve? These matters and many more along similarly pertinent lines Mr. Hunter discusses to the reader's satisfaction and profit. Probably the most original and valuable chapters in the book are those that discuss the purpose, placing and construction of hazards.

Here is clearly stated and strongly emphasized the true doctrine of hazards. One has seen, again and again, golf courses laid out as if the architect imagined himself a sort of Satanic genius, whose mission it was to strew the courses with every kind of devilish trap and pitfall for the purpose of exacting penalty for every indifferent and bad shot. This misguided procedure Mr. Hunter denounces with characteristic pith and point; he holds soundly that the course should afford amplest opportunity for the testing of the skill of the great shot-maker—for the playing of the heroic shot—but he is equally positive in his belief that the average player should not be dragged as hapless victim at the expert's chariot wheel. Hazards, he explaints, are just "risks"—these the skillful and sporting golfer may, and should ordinarily, take, to the delight of the onlooker and his own supreme satisfaction, when they succeed. The player of poor or medium ability, however, ought not to be forced to attempt what is the impossible to him, and be discouragingly penalized because he cannot accomplish it. Here, as elsewhere, Mr. Hunter stresses the fact that the great majority of golfers—and perhaps those who get as much fun out of the game as any others—are not scratch players, and their interests should be considered by the course planner. One is wholly with him in his remarks on this point:

> Skilful golfers should be able to control their shots, and few of them resent punishment when they fail to do so, but high handicap players and older men playing indifferent golf are punished quite enough by their own incompetence, without having to suffer additional penalties. The fewer the better of those hazards which simply levy fines on bad shots.

So, in the placing of hazards, safe and sane routes to the green should be available for the non-expert, with reasonable punishment for failure to reach his own standard in the matter of execution. The sins he should smart for are those he could and should have avoided.

Throughout these most instructive and entertaining chapters are sprinkled scintillating gems of golfing wisdom that the course planner should learn by heart; one may be permitted, perhaps, to quote a few at random: "No matter where the ball comes to rest in a hazard, there should be an opportunity for the player to make some recovery." This is soundly evangelical truth.

> *While the lamp holds out to burn,*
> *The vilest sinner may return.*

"The rules permit us, it is true, under certain conditions to lift and drop the ball, but the evil practice should be discouraged." "When a bunker is so severe that to be in it means the loss of the hole, the value of that hazard is gone." One should not close this review without specific reference to the admirable illustrations the book possesses. Some of them are photographs of famous greens and bunkers that definitely and valuably supplement the teaching of the author's theory. There are no fewer than fifty of these, each one witness to the truth of some practical contention. In addition to these are ten effective diagrams that map out famous holes, from tee to green, with their trials and tribulations plainly set forth. Four of these show the character of St. Andrews more famous holes; one exhibits the sporting dog-leg tenth hole at Westward Ho!; another the "Redan" of North Berwick, generally conceded to be the finest of all one-shot holes; the other four are the fine conceptions of some of the sport's greatest architects. This is a book for the discriminating golfer to place on his shelf, no matter whether he be officially charged with the planning and upkeep of the course, or merely one of the rank and file, critically interested in his club's welfare. It is good company for the old-time classics—Clark's "Golf: A Royal and Ancient Game" and Sir W. G. Simpson's delightful "The Art of Golf."

Studies of Ten English Poets

STUDIES OF TEN ENGLISH POETS. By J.W. Mackail. 251 pp. New York: Longmans, Green & Co. $3.75.

TEN studies of English poets from Shakespeare to Tennyson are collected in this new volume by the former Professor of Poetry at Oxford. Nearly all are addresses or lectures delivered over the last ten or fifteen years and they vary according to the audiences to which they were directed. Thus the papers read before the Royal Society of Literature and Oxford University are quite different from the address on William Morris for the National Home Reading Union. But there is in all the studies a warmth of enthusiasm, a fine quality of scholastic restraint and a keen critical judgment which those who know Professor Mackail's little classic on "Latin Literature" naturally expect from him.

This ripe scholar of the classics and English literature offers in these studies no new or startling discoveries touching any of the poets he discusses. He seeks to build up no reputation nor to tear down any great name. He has no new theories of poetry to apply or pseudo-scientific explanations of the poet's mind. His attitude toward the criticism of poetry he states in a brief introduction:

> The best use, to be sure, that we can make of the poets is not to comment on them but to read them. Much of what is called poetical criticism is obscuration of the poetry by the interposition of an opaque or distorting medium. Many biographical accounts of the poets seem to throw light on anything but their poetry, and to divert attention from that by an irrelevant and (in the proper sense of the word) an extravagant curiosity. Textual study has its own separate value, which is always great and often highly illuminating. But commentary of whatever kind is only useful in so far as it throws light on the poetry itself and allows a more unimpeded access to it.

Professor Mackail's purpose is "to place these poets in relation to the evolution of the art of which they are exponents. That art," he continues, "is a single though multiform process; national in the sense of being a continuous product, and a progressive interpretation of the imaginative energy of the nation, but linked also, as the nation itself is, to that wider movement of which it is an organic element."

To send his readers back to the work of the poets is the self-sacrificing rôle of Professor Mackail in these pages. Thus his advice on Shakespeare is to read the plays as a whole and in the order of their composition. Then, "planes come out, lines of growth tell, methods reveal themselves." The same advice is implied in the four studies of eighteenth-century poets—Pope, Thomson, Young and Collins—though in the case of the author of the "Night Thoughts" there is no thought of doing the impossible and reawakening an interest in a great reputation so hopelessly dead. In the case of Pope it is interesting to find a classical scholar so enthusiastic for Pope's "Iliad."

Tennyson, Morris and Swinburne are the three moderns included in the studies. For Morris, Professor Mackail has much more than a critic's admiration; his short paper, prepared for the Home Reading Union, breathes a glowing affection for the man and a deep reverence for all he stood for in his many-sided labors for art, literature and social betterment. As for Swinburne and Tennyson, and the waxing and waning of their reputations, Professor Mackail believes their fame secure.

> No final judgment [he writes] can, of course, be passed on any artist; the pendulum continues to swing; or, as one might put it, the reality is neither the work of art nor the mind which approaches it, but the relation between the two; and that relation is in perpetual flux.

In addition to those already mentioned, Professor Mackail's volume includes a study of Sir Richard Fanshawe (not a great name in the history of English literature but important as that of one who by his translations helped to civilize English literature and turn it back toward the main stream of European culture) and a brief paper on the circumstances of the composition of Keats's "Endymion."

Richard Lovelace Was A Two-Poem Poet

But His Lyrics Gave Fragrance to the Gaunt and Stormy Age of Cromwell

***THE POEMS OF RICHARD LOVELACE.** Edited by C. H. Wilkinson. 2 vols. New York: Oxford University Press. $35.*

By J. ST. LOE STRACHEY

LOVELACE is a two-poem poet just as "single-speech Hamilton" was a one-oration orator. Whether, if we read Hamilton's speech now, we should endorse the contemporary verdict is doubtful, but no one will deny that Lovelace's "When Love With Unconfined Wings" and "To Lucasta, Going to the Wars," are worthy of all the praise bestowed upon them during the past 250 years and more. They could not be bettered as lyrics, even if judged solely on their merits. But we need not judge them exclusively on their intrinsic charm. Their relative value is very great. The period between the disappearance of Ben Jonson and of Donne and his disciples in the metaphysical school and the Restoration, a period of some thirty years, is one of the most interesting in our literary history. It is a little oasis set in the rocky desert which stretches between the last songs of the Elizabethan age and the epoch of Dryden, Rochester and Otway, and has some of the merits of both periods. It was a stormy time politically, for it includes the whole of the Civil Wars and of the Cromwellian rule. Yet its best verse is not tainted by the sufferings of the time, but has a curious gentleness, dignity and moderation. Puritans like Andrew Marvell and Cavaliers like Lovelace adorn it with similar qualities. Neither of them write vindictively against their opponents, and, indeed, but for the fact that one pays homage to Cromwell and the other to Charles, there is little or no partisanship.

Milton stands by himself and, like all the supreme poets, is of no age or time. The great and splendid flowers of the Shakespearean epoch had withered on their stalks and the new flowers of the Restoration with their glaring and splendid colors had not yet come into bloom. The moment the Restoration had taken place, and the fierce reaction against Puritanism had begun, these plants, the seeds of which were often brought from France, grew with amazing vigor. Though the post-Commonwealth poets are only separated by a few years from lyrists like Lovelace and Suckling, there seems a vast gulf between their spiritual values and those of men very little their seniors. Compare Dryden's magnificent heroic verse, or his stately quatrains, with the products of the Cavalier muse and it seems incredible that the two schools of verse were almost contemporaneous. The mysticism which marked not only Vaughan and Herbert and a host of minor writers is gone, as is the fascination of Herrick. Instead we have the hard worldliness of Sedley or the brilliant philosophy and dialectic of Dryden. In the latter there is not a touch of mysticism and little or none of the true lyrical cry. Epigrams in the true sense, the sense of the Green anthology, were written by the Cavalier poets, but by the time of the Restoration epigrams had become mere splinters from the satiric rock. They had to be cruel or coarse or both to find a place in the miscellanies of the day.

The world, therefore, rightly cherishes the Cavalier and Commonwealth poets and the exquisitely colored, if lowly, flowers which grew on their lawns and gentle English groves. In this fact is to be found a perfect excuse for the republication in so magnificent a form of the whole of Lovelace's work in verse. It is true that we have to say that the mass of the poems, in fact all the poems except the two I have already named, are second rate, but these alone justify the new and beautiful two volumes put forth by the Oxford Press.

Before I say anything more as to Lovelace's verse I must allow myself the pleasure of congratulating Mr. Humphrey Milford upon the beauty of his two volumes. There is everything in them that goes to make a book a delight, apart from the things it conveys. The title page is perfect, not only in the matter of type and paper but in the layout of the page. It is a very difficult thing to get the right spacing, the right size of letters and the right display, but they are all attained here. The table of contents is also a very good piece of printing, and the type for the mass of the letter press is, as far as I can see, open to no criticism. Finally a word must be said for the illustrations. They are produced in a way to bring solace to all lovers of good books. The first and most important is, as it should be, the frontispiece. It is entitled "Richard Lovelace, Hon. M. A. Oxon. Aetat 18, from the portrait belonging to the Editor." It provides a fascinating picture of academic youth dressed in all the glories of cloth of gold and cloth of silver, on which is superimposed the M. A. gown. The youth's hair touches his shoulders in the true Cavalier fashion, the fashion which was harshly and coldly reproduced in the periwigs of the next generation. The Cavalier locks are finally crowned by the academic cap. The description of the picture shows that its coloring is as attractive as the design. And now comes a curious point. It is not absolutely certain that the frontispiece portrays Richard Lovelace. It is possible, indeed, as the editor admits, that it really represents Thomas Coke.

Another delightful picture of Lovelace, which is certainly authentic, is that in the Dulwich Gallery. We agree with the learned editor, Mr. C. H. Wilkinson, in finding a distinct likeness between it and the picture of the golden youth in cap and gown. Let me say in this context that Mr. Wilkinson has done his work extraordinarily well. Some people may think that he has spent too much time and too much erudition on a second-rate poet, but once more I cannot agree that this erudition is in the least wasted. The long introduction and voluminous notes will immensely help the scholar of the future who wants to get in touch with the literary side of that tremendous epoch when Cromwell "cast the nations, old, into another mould," and when there grew up those bulwarks of freedom which since have looked upon so many tempests and yet have never been shaken. As an example of what I mean, take the great amount of space which is devoted to the petition of the men of Kent which was presented to Parliament by Lovelace and his colleague. The story is a very interesting one and very well told. It is curious to see how true it is that "gently comes the world to those who are cast in a gentle mould." Although Lovelace had crossed the path of the Commonwealth leaders at a very critical moment, they seem to have recognized that he was not the kind of man who should be treated with roughness or vengeance. In both his imprisonments he received much consideration.

Another part of what I may call "the sideshows" of Mr. Wilkinson's book is concerned with music and poetry. Lovelace was essentially a song writer, and probably the lack of fascination in a good many of his poems is due to the fact that they were directly written to be sung and no doubt fulfilled their purpose admirably. For various reasons the work of a good librettist proves almost always a non-conductor to those who long for the lyric cry. Finally we are brought through Lovelace into touch with the painters of his age. Lovelace was a very close friend of Sir Peter Lely, and was a good deal of a virtuoso. In fact, he may be said to have been one of the first men in our literature who can claim that distinction. He writes about Lely as Dryden and Pope write later about Kneller; i. e., with technical appreciation.

The name of Pope calls for a special comment. It is interesting to think that the last piece of poetry written by Lovelace was "Lines Prefixed to John Davies's Translation of Voiture's Letters, 1657." Less than fifty years afterward Pope wrote his exquisite "Epistle to Martha Blunt" with a copy of Voiture's works. The "Epistle" contains one of the best-turned compliments of the eighteenth century:

The brightest eyes in France acclaimed his Muse,
The brightest eyes in Britain now peruse.

I am not going to make any extracts from the unknown poems of Richard Lovelace. Instead, I shall quote Mr. Wilkinson's very admirable Summary, for he seems to me to put the matter with sympathy as well as judgment. Also, which is of great importance, he lets us see Lovelace reflected in the writings of his contemporaries:

"In 1817-18 the second editions of both "Lucasta" and "Lucasta, Posthume Poems" were published by Singer.

It is unnecessary now to praise Lovelace's well-known songs, but it may be urged that though two or three of his poems—reprinted in every anthology and universally allowed a high place among the lyrics of an age supreme in the art of song—have made his name one of the best known of the seventeenth century, they have also prevented full justice ever being done to the bulk of his work. Overshadowed by his famous songs, his other poems have received less attention than is properly their due. Like the majority of the "mob of gentlemen who wrote with ease," or wished to be thought to write with ease, Lovelace had his happy moments, and, as they were happier than those of most of his contemporaries, critics have been irritated to find that he did not always write equally well, and, from Sir Egerton Brydges onward, have urged this against him with wearisome iteration, as though it was a fault peculiarly his own. A certain amount of his work does not reach a very high level of merit, but he wrote a larger amount of respectable verse than is generally allowed. Had he never written "To Althea, from Prison," or "To Lucasta, Going to the Warres," Lovelace must still have been accorded a reputable, if not a prominent, position among the lesser poets of the seventeenth century. These poets affected wit and with "their slender conceits and laboured particularities" imitated to the best of their ability the tricks of a style which Donne had made fashionable. Lovelace was a minor poet who was generally content to follow the fashion so far as the form of his verse was concerned. Occasionally he wrote satirical lines against his lady, such as "When I by Thy Faire Shape Did Sweare," or "Courante Monsieur," but his poems in this vein are few, and Lovelace generally adopts an attitude of chivalrous devotion, couching his compliments to Lucasta in extravagant conceits. In his best poems he does not depend for effect on the methods and peculiarities of the "metaphysical" school, and, though he will occasionally carry off a conceit with the best, as in "The Scrutinie," "Gratiana Dancing and Singing," or even "The Apostacy of One" and "But One Lady," he is neither sufficiently profound nor sufficiently clever to take quite naturally to this form of poetry. His faults are obvious. He is often careless and obscure because of his carelessness, not as Donne, because of the complexity or subtlety of his thought. His elliptical style is difficult and his "wit" tends to be labored and artificial. Lovelace is essentially an amateur, the "idle singer of an empty day," the courtier and soldier to whom verse writing was a fashionable hobby, and he has the faults as well as the virtues of his kind. At his best he displays an ease and grace, a delicate chivalry and spontaneity in which Wyatt, perhaps, approaches him as closely as any other English poet. At his worst he sinks to a level from which mere craftsmanship would have saved a more experienced author, but, as Swinburne said of Nabbes, "there is no great matter to be looked for in the minor poems of a minor poet." None the less, with Lovelace, as with many others in that age of song writers, these minor poems would have been the better without a continual striving after an unnecessary and often false effect.

Richard Lovelace at the Age of 18.

Before I end I desire to make another quotation from the introduction. With rare insight Mr. Wilkinson shows that Pope, when he criticized Crashaw, with his microscopic and eighteenth century mind, also criticized Cavalier literature in general and Lovelace in particular. Indeed, we may say that what Pope said of Crashaw is more appropriate to Lovelace than to the man of whom it was written. Here is Pope's criticism:

I take this Poet to have writ like a Gentleman, that is, at leisure hours, and more to keep out of idleness, than to establish a reputation: so that nothing regular or just can be expected from him. All that regards Design, Form, Fable (which is the Soul of Poetry), all that concerns exactness, or consent of parts (which is the Body), will probably be wanting; only pretty conceptions, fine metaphors, glitt'ring expressions, and something of a neat cast of Verse (which are properly the dress, gems, or loose ornaments of Poetry) may be found in these verses. This is indeed the case of most other Poetical Writers of *Miscellanies;* nor can it well be otherwise, since no man can be a true Poet, who writes for diversion only. These Authors shou'd be considered as *Versifiers* and *witty Men*, rather than as *Poets;* and under this head will only fall the Thoughts, the Expression, and the Numbers. These are only the pleasing parts of Poetry, which may be judg'd of at a view, and comprehended all at once. And (to express myself like a Painter) their *Colouring* entertains the sight, but the *Lines* and *Life* of the Picture are not to be inspected too narrowly. * * *

His thoughts, one may observe, in the main, are pretty; but oftentimes far fetched, and too often strain'd and stiff'ned to make them appear the greater. His poetry is a mixture of tender gentle thoughts and suitable expressions, of forc'd and inextricable conceits, and of needless fillers-up to the rest. From all which it is plain, this Author writ fast, and set down what came uppermost. A reader may skim off the froth, and use the clear underneath; but if he goes too deep, will meet with a mouthful of dregs.

Passages like this make one wish that Pope had written more pure literary criticism than he did. Mr. Wilkinson's judgment of Pope's comment on Crashaw may well conclude my notice of this delightful book:

This, it may be added, is the rather patronizing judgment of a professed man of letters on the amateur who only "writ like a gentleman." But to write in this way was the aim of the Cavalier poets, and Lovelace, had the same criticism been passed on him in his lifetime, would not have felt hurt. If it is impossible for one who writes for "diversion only" to be a true poet, he would not have aspired to a title which carried with it some implication of professionalism. The ideal which he shared with his contemporaries, and with predecessors like Philip Sidney, was different to that of the eighteenth century, or that of Samuel Butler, who held that "there is no excuse for amateur work being bad."

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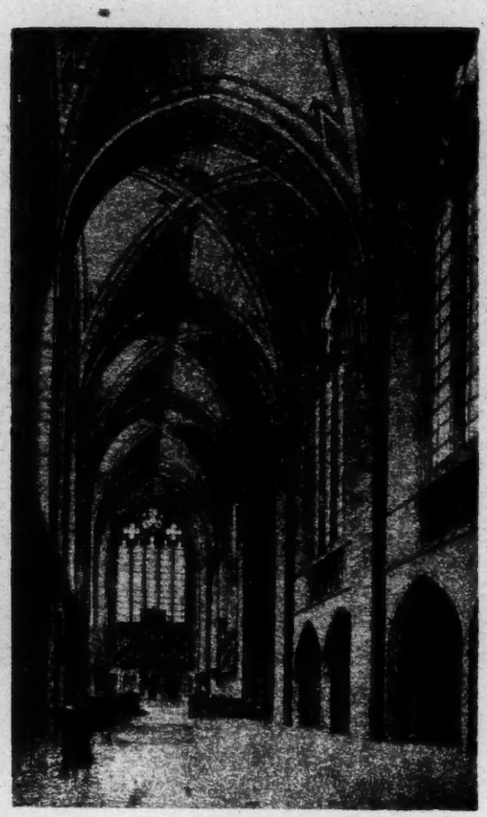
That World Within the College

Robert Herrick's New Novel, "Chimes," Centres in the Life Of a Great University



Interior of the Chapel Designed for the University of Chicago by Bertram C. Goodhue.

From "Great University Memorials." (University of Chicago Press.)

***CHIMES.** By Robert Herrick. 310 pp. New York: The Macmillan Company. $2.*

By PERCY A. HUTCHISON

WHEN the history of the American novel for the first quarter of this century shall have been written, the name of Robert Herrick will loom large. "The Common Lot," "Together," "Clark's Field"—these, as well as others, were among the widely discussed fiction of their day; and they are important still. And now, after a period of silence, Mr. Herrick speaks again. The title of his new novel is "Chimes," and it has intimately to do with the life of which he has so long been a part, the life of an American university. He calls his institution "Eureka"; but, through the thin disguise will be seen the buildings and the people of Chicago's well-known seat of learning.

Yet, if Robert Herrick has, in a more or less exact way—and the reviewer has no means of knowing whether or not it is exact—if he has written something of the history of Chicago University, it is not for this that the book merits consideration. Professor Herrick has, if we are rightly informed, instructed successive classes for close to thirty years.

But, important as "Chimes" may be when considered purely as a refraction of the American university—at least the newer type of the American university—Mr. Herrick is far too profound, as well as far too experienced, a novelist to allow himself to be misled; he is not one who would substitute the background for the foreground. So, if the novel is, as the publishers assert, "a keenly ironic study of the academic world," the emphasis belongs to the noun and not to the adjective. The author's interest is in the whole world; and, if the portion of it with which he is acquainted is academic, that is minor and accidental. In fact, it is extraordinary how often a publisher directs attention to precisely the unimportant feature of a book, to the detriment of the author. We do not know how many persons are interested in "the academic world," but we should say a small minority; but, when the academic "world," or the business "world," or any other social section, can be so treated as to be a reflection in little of the entire world, then it becomes of paramount interest. In so far as Mr. Herrick makes his story such a reflection of the larger whole it is not only interesting, it is also important; when he ceases to do this, and "Chimes" (as it frequently does) narrows down to the smaller unit, he ceases to be interesting and becomes unimportant.

In seeking to orient himself, the reader might do worse in passing than to pause over a short quotation on Mr. Herrick's title page running as follows: "For life is, after all, nothing but the capacity to assert a condition of inner equilibrium within the transition of eternal circumstances." The university founded on the lake shore was an attempt to assert such a condition of inner equilibrium; the war waged by our forefathers was also such an attempt; in other words, then, Mr. Herrick is writing of all America, but he has brought down the particularization to a compass small enough to be comprehended within a glance—comprehended, understood and appraised.

Mr. Herrick strikes in his opening paragraph the key to his work—the contrast between the new and the old. "Eureka" had been founded with the stroke of a pen dashed across the foot of a colossal check. How the effete East, secure in two centuries of culture, laughed at the egotism of the West that thought in its precocity that scholarship could be purchased and manners bought! Yet, as the author shows before he is through, the West did just this thing—at least, in great measure did just this thing. And was it anything else than the East itself had previously done? The University by the Cam in England probably took little pains to stifle its laugh when it heard of the use to which John Harvard's few books and his fewer pounds had been dedicated in Newtowne in the Massachusetts Bay Colony. "The new university!" we now quote Herrick on the West,

> The new university! A river of yellow prairie mud lay between the young man and the flat campus dotted with a half-dozen stone buildings, some still unfinished. Clavercin edged his way across the muddy ditch on his heels, trying not to destroy the polish that the Pullman porter had given his shoes that morning, for he wished to make a good impression on this his first personal interview with the President of Eureka, whose curt telegram of invitation had drawn him agitatedly a thousand miles. He landed, not too damaged, before a long, low, yellow brick structure, its gravel roof supported by wooden girders.
>
> "The university gymnasium and temporary library," a lanky youth informed him with a grin.

Clavercin is from Harvard and to his fastidious eyes Eureka is a sad hodgepodge of boast and bricks. The vision of the President with the founder's millions behind him is something that it takes him years fully to comprehend. In saying that there is keen irony in this contrast the publisher has not erred. And through the novelist's eyes the reader sees this dream become bodied fact, the temporary replaced by the permanent, the shoddy give way to the genuine—sees, in short, the American epic in miniature.

Yet, as already has been said, this is not the primary purpose of the author and it is only when he forgets that it is not the primary purpose and dwells too continuously on this process of replacement that the narrative becomes dull. Robert Herrick, as no reader of "Unleaven Bread" and "Together" needs be told, is vitally interested in human beings, more vitally interested in them than he is in structures of stone and iron, and in institutions of learning. Hence the focus of the reader's attention is the people for whom the focus of attraction, the hub about which they revolve, is Eureka. And these are finely sorted. The purely academic, the voluptuary, who uses his academic gown as a cloak; the dilettante, the conservative, the radical, the man of science, imported from Switzerland; the fop, the man who ever longs to escape into the world of business—these, and more. And their wives. Mentioned last, these are the more important. With the plot, or plots, running through "Chimes," it will be unnecessary to speak detailedly.

As stated, Mr. Herrick's university is the world in little. What is of importance—at least of importance to the artist—in the world in large is the way in which social combinations are forever forming and dissolving. And so in "Chimes." One wonders a little how "Jessica" (wife of one of the deans) managed to have so many love affairs in a circle so closely aware of itself as an academic community. But were they love affairs? They may, after all, have been purely Platonic.

And, after all, it is not in Jessica's intrigues, whether cardiac or not, in which the reader is immersed. Mr. Herrick does not care, we take it, any more about this particular character than he does about any one of the half a hundred others peopling his stage. It is the whole comédie humaine (as Balzac called it) of his little theatre which he parades for our delectation and instruction. But, on the other hand, he is not a Barnum: there is nothing of ballyhoo before the tent. Irony, as said before, there is a plenty but there is a serenity about the piece as a whole which is the result of a matured view of life and a matured art.

Here, we take it, is the chief recommendation of "Chimes." Earlier in this generation it was harped on by certain psychologists—who thought, in their simplicity, that they had discovered something new—that even in the adult there survives much of the infantile. And recent novelists—too many of them—have directed their capabilities to unworthy appeals to this infantile side of our natures. Robert Herrick makes no such concession; as novelist he refuses to stoop. Throughout "Chimes" it is an adult mind speaking always to the adult in other minds.

For those remembering the dramatic power of the author's earlier books there will be some falling away here. And the purple pages are absent. For dramatic intensity Mr. Herrick has substituted a power more quiet, more subtle and his pages are austere rather than purple. But they are not gray or drab. The jazz school of writing may have put us a little out of tune for the even orchestration of "Chimes." If so, it is unfortunate, for here is writing of a sort that gives stability to American literature and goes far to refute charges of superficiality and ephemerality. Mr. Herrick established what he set out to: "An inner equilibrium within the transit of eternal circumstances."

C. E. Montague Tilts at Military Justice

***ROUGH JUSTICE.** By C. E. Montague. 336 pp. New York: Doubleday, Page & Co. $2.50.*

By HENRY LONGAN STUART

READERS of "Disenchantment," that searing exposure of the seamy side of the British effort in the great war, are aware that Mr. C. E. Montague came out of Armageddon, in which he played his part manfully and from the start, with not only disillusionment, but indignation at his heart. On many and many a devastating page—all the more devastating because the soldier-author can handle English as a virtuoso handles his violin—we were shown the blight that descended from the high places upon the spirit with which Britain's young manhood entered the ordeal; the determination with which caste and privilege, represented by the old regular army, reasserted its grip, which enthusiasm had all but shaken off; the aloofness of the higher command while the Territorial Army "toiled at the coolie jobs of its household"; the drift of too many great names to the safe places; the iniquitous draft, which the colonies were permitted to vote down, but which filled the ranks of the home army with men constitutionally unfitted to endure warfare; the "wangling" or pulling of social strings to obtain rank and honors. Strangely enough, Mr. Montague did not mention the military executions, whose recurrence in General Routine Orders was one of the humiliations of the war, and whose memory, like that of some foul incidental detail of the slaughter, will cling when pain and deprivation have been mercifully forgotten. That this was no oversight on the author's part is evident now. "Rough Justice" is the record of one of these things. Upon a young man, gently born, finely nerved, elaborately educated, and who has enlisted in a flush of patriotism that makes light of commissioned rank, falls what is perhaps the most terrible fate that can be imagined in or out of war. Through a series of tragic accidents, far more than through any inability of his numbed spirit to front the war, he is posted as a coward and deserter and falls in the courtyard of a French farmhouse, his brains blown through his head by the revolver of a brutal Provost Marshal.

The story is all the more terrible because Mr. Montague's novel, as though by deliberate intent and artistry falls steeply and rather surprisingly into two portions. The conviction that something irreparable happened to Britain on the night of Aug. 30, 1924, is strong with Mr. Montague. The reader of "Rough Justice" cannot resist the feeling that its author, through the first half of his powerful story, is building up a picture of an idyllic England, with one colorful touch of his brush after another, first and foremost that its collapse in the mud and blood of the Flanders front may come home with fuller force of contrast.

C. E. Montague.

From a Woodcut by Bertrand Sadig.

Auberon and Molly Garth are two orphaned cousins who are brought up by a junior Cabinet Minister who is the father of the girl and the uncle of the boy. Thomas Garth is a thinker and dreamer. Too fine and too conscientious for the rough and tumble of the game as played at Westminster, his mind is filled with a haunting sense that all is not well. He feels the declivity of disaster under his feet.

> The English world that he loved, and believed in, seemed now to be failing, and failing first at the top. The common people, he fancied, were still undecayed. * * * But those who had once been its guides——? The old riders seemed to be falling out with their horses—fearing them, not going near them if they could help it, shirking the old job of understanding their wants, and sharing their slow, friendly thoughts.

With his close friend, the foredoomed Victor Nevin, Auberon goes through the mill of prep school, public school and college. Nevin belongs to the caste that is born with the most silver of silver spoons in its mouth.

> Nevin grew up with the unflustered ease of geranium cuttings reared under glass, into bishops, deans, headmasters, heads of houses at Oxford or Cambridge. They scarcely seemed to compete or to strive. A Nevin was deferentially served with bays, a laurel wreath or a choice palm, and then the other aspirants scrambled among themselves for any honorific green stuff that might be left over.

At Oxford, Nevin is carelessly brilliant, beautiful and worshiped, while

(Continued on Page 28)

HORACE FORESEES ANOTHER SLEEPLESS NIGHT

The Poet Had Frequent Cause to Rue the Sumptuous Banquets Given by Maecenas. His Digestion Was Not of the Soundest, and He Was Accustomed to Simple Fare at His Sabine Farm.

Spacious Days of Good Queen Bess in a New Romance

THE FOURTH QUEEN. By Isabel Paterson. 315 pp. New York: Boni & Liveright. $2.

THE novels of Isabel Paterson are a source of surprise and curiosity to those who are familiar with her critical work. A precise and practically minded woman comments currently on the stream of fiction in a prose which by the charity and a certain dryness, suggests the eighteenth century. But in her novels she turns to the more spacious manners of historical romance. Her first novel, "The Singing Season," was a lusty, swashbuckling romance of antique Spain. Now she has written a tale of the spacious Elizabethan days, with a plot of bold adventure and romance.

"The Singing Season" was a gorgeous picture. Her style was bejeweled—studded with exotic and colorful words—and the narrative had the aspect of tapestry. Her story suffered in this high coloration. The arrangement of pattern, the character emphasis, was perhaps pleasingly, but obviously obscured, to the detriment of the entire narrative. To "The Fourth Queen," Mrs. Paterson has brought a different technique. She is telling the story of the youngest son of an old family, who muddles through to the happy end. It is his story, and told from his point of view. It may be that in writing "The Singing Season," Mrs. Paterson succumbed to the influence of Hewlett, but her latest novel seems to stand free of influence, and to be an individual contribution in the tradition of historical romance.

Mrs. Paterson has succeeded in the handling of her background. It is suggestive of the past and Old World ways, yet is lively and fresh. It recreates the past imaginatively. History is blended to the plot with a persuasive naturalness. The famous people of the days of Elizabeth who appear in these pages do not give the impression of being put on show, but seem innately to figure in the lives of Jack Montagu and Katherine More.

The novel opens with the menace to England of the Spanish armada. It begins with the spirit of touch-and-go and sustains this gusto. Young Jack Montagu finds difficulty in enlisting, but finally gets away to be one of the heroes with Sir Francis Drake. His gallantry upon his return secures for him a place in the Queen's guard. Here begins the story of young love. For Kate More is one of the maids of Elizabeth's court, an extremely high-spirited young lady, who puts Jack through the paces with an ample display of coquetry. Their destiny, however, is closely interwoven with the fate of Essex and the prejudices and whims of Elizabeth.

The Queen is finely portrayed. She dominates this novel with a fine frenzy—much as she did in life. A shrewd, sharp, rather terrible old lady stands forth. Mrs. Paterson has brought understanding into her realization of this famous woman. She has expressed her personality and position as a ruler with pity and irony that reveals a humanized Good Queen Bess. Somehow, this portrayal has been contrived so deftly that the balance of the story—the young lovers—is in no way slighted.

The first half of the book is thrown against the background of court life, with the active byplay of love affairs and intrigue. Jack is fortunate in having for a friend and trusted adviser, Thomas Nashe, the leading publicist of those expansive days. Between the furtive and clandestine meetings of the lovers we have the routine of court life with the conflict between Essex and Howard and the other councilors. Jack and his constant love is a butt of racy amusements to the ladies, whose favorite pleasures and tastes found appreciation in the drolleries of Sir John Harrington.

Like Elizabethan life, this novel has its pastoral moments as well as its more robust realities. In the romance of Jack and Kate there is an idyl of fine sentiment and charm This is a very engaging episode and gives a haunting quality, a strange, subtle beauty, that pervades the later part of the novel.

Mrs. Paterson has written a delightful romance. Its interest and technique mark an advance over "The Singing Season." A surer hand and more adroit craft has rounded off a blithe and charming adventure of love and war with an exquisite simplicity. The novel is rich in wise observation, touches of insight and pregnant phrases. Its lightness is a rarity. Yet in all its sensitive and imaginative detail it has a fine gusto that sweeps the narration along at an almost twinkling pace. This is no little contribution to the enchantment of young love and the romantic past of the Old World.

ENGLISH SOCIETY

THE HOUSEMAID. By Naomi Royde-Smith. 322 pp. New York: Alfred A. Knopf.

NAOMI ROYDE-SMITH has followed up "The Tortoiseshell Cat" with a novel of more ample proportions, "The Housemaid." Readers of the first book will find in "The Housemaid" those qualities of humor, of discernment and of deft characterization which made "The Tortoiseshell Cat" such a joy. They will find again those evidences of wise knowledge of the ways of men and women, and they will find more. For "The Housemaid" covers a wide canvas; it tells its story, or rather stories, with unhurried completeness. It presents, in fact, an intensive study of present-day English society. Accordingly readers will come to comprehend the layer-cake structure of the English social organization with new understanding. The author has chosen the tri-part method. She presents in Part I and Part II two distinct narratives, and then in Part III brings their diverse strands together.

In the present instance the title of the novel is not its subject. The author does not concern herself overlong with the genesis—and, as is more usual, the exodus—of that domestic functionary, the housemaid. What she does contrive is to present two men to whom love comes in each case after they have been married to another woman. She places these men in contrasting social classes. She shows how in the case of the lover from the upper classes convention goes by the board, while the one placed lower down in the social scale makes his genuflexion to Mrs. Grundy. And she gives the ironic twist to the situation of causing the upper-class family to be the direct and immediate source of the pressure which keeps the lowlier treading the straight and narrow.

As conceived and carried out, "The Housemaid" holds a revealing mirror up to human nature. Cutting as it does across a wide cross-section of contemporary British life, it holds an almost sociological interest. With a penetrating humor, and yet with understanding and sympathy, Miss Royde-Smith depicts the sturdy, if also somewhat stuffy, tradesmen and serving folk who compose a large and of late politically powerful group in British urban life. John Page stands out as typical of the would-be intellectual tradesman, intelligent, widely read, self-taught and yet damned socially by his "birth's invidious bar," while the girl he marries belongs just as definitely in her own preordained niche, that of domestic service. The book gives cheering evidence of the continuance, though diminished, of that excellent tradition among British serving folk of looking upon their work as something to take legitimate pride in doing well. Not for Ann Page, the slovenly democratic notion that honest work was menial. In her heart of hearts Ann remains a parlormaid throughout, despite her marriage to John Page:

But she belonged to an age which considered marriage less as a duty than as an achievement, and she was not of the stuff to bear the call of a vocation above the clamor of traditional voices and the fainter promptings of the mating instinct.

Accordingly she gives her husband none of the mental companionship he seeks, and once she becomes wrapped up in their daughter, Annie May, none of the physical. Small wonder that he embarks on a platonic friendship with a spinster of tastes similar to his own. His Eileen shows the same craving for intellectual broadening, the same pathetic and quite helpless consciousness of lack of "class." In the parallel situation Miss Royde-Smith presents we move up from the stratum of lesser tradesfolk and domestics to that of titled gentlefolk well established financially and socially. Here the man in the case, one Michel Sherlock, comes by the spelling of his Christian name honestly. For the solidarity of the title to which he is heir presumptive when the story opens springs as much from the tempestuous Spanish beauty that the first Victorian baron of the line took to wife, as from the emoluments of that self-made peer himself. That Spanish girl, in addition to strength of character, had the dynastic sense, and, though being dead, she lived as a tradition and a potent influence in the House of Sherlock. The author has succeeded well with the whole Sherlock family. She conveys the idea of grandeur and of a spacious opulence associated with the "stately homes" of England, and yet along with it manages to show the genuine home life, the simplicity of manner and the lack of ostentation also fortunately associated with the best tradition of the British "big wig." The domestic impasse here, with the resulting defection of Michel from his wife, results plainly from the old familiar "incompatibility." The snapping of the fingers at the conventions stands as characteristic of an age which exalts the individual and his personal preferences. Miss Royde-Smith has the gift of characterization. The people of her story, rank and the unranked file, all speak and act as to their several manners born. She continues to indulge her penchant for the odd young thing. The unforgettable Jane Bird of her earlier novel has a sister under the skin and name of Griselda in the latest story. Decidedly "The Housemaid" is a book to bother with. Its two well-conceived narratives give to it the attraction of almost double value. Then it achieves an interpretation of contemporary England so comprehensive that the international reader cannot well afford to miss it.

HIGH-HEARTED BURLESQUE

ONE LITTLE MAN. By Christopher Ward. 289 pp. New York: Harper & Brothers. $2.50.

CHRISTOPHER WARD has combined certain attributes of the cinema and the comic strip with his own unique gift of high-hearted burlesque to produce "One Little Man." The writer who has given us terse and telling and spirited parodies of other novelists may be counted on to be entertaining in his own novel. Mr. Ward has not disappointed such expectation. He carries off a difficult character and an unusual treatment of an old situation with a heartening audacity, a hard, clear-cut relevance in visualization and an unfaltering authority in purposive distortion. He is perhaps a little sheepish in his serious moods. The cleverness that has enlivened his parodies and the caricatured scenes of "One Little Man" seem to betray him into something very like fear of becoming ridiculous when pathos is in order.

The story of Herbert Frick proceeds by flashes, "cut-backs," "close-ups" of the shy, day-dreaming boy and man; in this Mr. Ward appears to have recognized the suggestive possibilities of certain devices of the moving-picture film. Herbie, sitting in the dusk of his father's grocery store, inventing fabulous adventures for himself and his two cronies, Young Hyson and Ole Hyson, is graphically realized. Herbie's parents and relatives, their circumstances and the quality of the life they lead are etched in broad, unmistakable lines, with a minimum of flourish and a maximum of actuality.

When the family gathers, or Herbie listens to his employer discuss the Spanish-American War, then current in the newspaper headlines, Mr. Ward seems to be borrowing from the comic strip the device of "loud-speaker" conversation. The talk does not contribute to the understanding of the characters, or to the furtherance of the plot or mood, so much as to offer a somewhat general satire of a point of view. It is the weakness of the cartoon, a failing which has been complained of in some of the novels of Charles Dickens.

Herbie is an incurable romantic. In his boyhood he is isolated with the opprobrious epithet of "sissy." He is defeated by his sympathy for the under dog, by his capacity for entering into the minds and states of being of other people, and by his grandiose compensation, in a flamboyant dream-life, for the deficiencies of his reality. Herbie, not incredibly, grows up to become a mild-mannered, self-deprecating bookkeeper. Mr. Ward then projects him into a somewhat preposterous love affair. Herbie, whose intimations of the contents of other people's brains have been singularly accurate, suddenly assumes an accommodating density and imperviousness with regard to Rosie. Herbie's innocence concerning the derelictions of Rosie passes reasonable belief.

The final scene strains after grandeur and fails into bathos. Mr. Ward gives a halting, almost resentful, account of Rosie's deceptions, which are transparent to every one but Herbie. When Herbie at length sits with Rosie's farewell letter in his hand, Mr. Ward fumbles at Herbie's sensations and educes no slightest spark. The author takes refuge in a curious lapse into Dickensian sentimentality. Herbie plans out his subsequent life with grateful regard for his freedom from the exactions of Rosie, with her endless appetite for being amused. He is happy, because he has his infant daughter.

Mr. Ward's moments of unrelieved satire are more convincing than his flights into feeling. The cross-section of the popular confusion in regard to the Spanish War is a skillful essay on mordant wit; it releases the latent ferocity toward injustice and tenderness for the oppressed which

lies at the core of the satirical viewpoint. Herbie's family, particularly his reforming aunt and his "cultured" aunt, his go-getter uncle and brother, and his blandishing sister-in-law are polished neatly, but impersonally.

Rosie, wife of Herbie, is an accurate portrait of natural woman. The family dinner party, at which Rosie's feet and knees play one game, her eyes another and her bland voice still another, is a little gem of insinuation.

"One Little Man" is unquestionably authentic; even its defects are honest, not to say inherent. Mr. Ward's satire is a lambent flame rather than a sword, and it blows back upon Herbie, upon the whole situation, upon Mr. Ward himself. The secret may possibly reside in a dread of emotion, which not uncommonly results in a retreat into mockery. Mr. Ward obviously is laughing "that he may not weep." "One Little Man" is not an organic, completely organized and shining whole. It is not notable for psychological insight or subtlety. Its attitude is not new, though it is freshly and vigorously presented. Nevertheless, it is by no means a negligible book. Incidentally, it is handsomely bound and printed.

A FLAPPER IN PARIS

ROUNDABOUT. By Nancy Hoyt. 254 pp. New York: Alfred Knopf.

"ROUNDABOUT" is a breezy and an amusing tale of an American girl, a thorough-going flapper despite her Continental education, who decides to marry one of Boston's best. She leaves her artist-father in Paris to visit a convenient rich aunt in Washington. After a chase filled with amusing incidents she finally captures her Puritan social lion only to find that their ideas of convention are incompatible. She pawns her jewels and jumps on a boat for Paris and her Bohemian father, to be followed in due time by a swain with more than a Boston sense of humor.

In Paris one often wonders what the trim American flapper actually thinks of those various novelties in life and in point of view that she so glibly pretends to take for granted. Miss Hoyt is kind enough to answer the query. Unwittingly, perhaps, she tells what the American flapper thinks of the extra guidebook sights of Paris. The petites poules at Zelli's are "gay, colorful, quarrelsome and kindly * * * with cheap, effective little dance dresses"; they make a great deal of noise either to show their escorts what vivacious little creatures they are, or to "attract the attention of the wandering male's eye." This self-confident young lady definitely dislikes champagne, "but it isn't so bad if you take all the fizz out first with one of those wooden swizzle-stick things." She is open-minded, frank, gay and unaffected by her surroundings, and then suddenly the cabaret seems to her "stuffy, crowded, vicious. The atmosphere is close and the decorations tawdry." She wants to go home.

"Roundabout" is not a good novel. In turn it is crude, trite, sentimental and biased, its characterization is almost always superficial (people insist on looking "intensely European"); its frequent remarks in French are often grammatically impossible (Voila qu'une dame âgagne de bouteille). Yet despite these failings (perhaps because of them), the book succeeds in being entertaining, and even leaves one with a sense of having been in contact with an actual character. If there is no life in the puppets that move through these pages, there is distinct vigor and personality in the author who directs them. Our interest is not in the reactions of these puppets to their surroundings, but in Miss Hoyt's comments upon them. The book is bright, quick, arbitrary, fluent, slangy; it takes nothing too seriously, yet it often has unexpected, almost sentimental sympathy; and, most important, time and again situations are saved by the presence of a real sense of humor. One cannot read this book without discovering somehow what the so-called younger generation thinks and sees and feels.

FEAR AND MYSTERY

THE SMOKING LEG. By John Metcalfe. 296 pp. New York: Doubleday, Page & Co. $2.

JOHN METCALFE, at times, discerns that the shiver of horror originates in the seeing eye, and again he seeks it in the intellectualized idea. He is consistently occupied with evoking a state of creative receptivity in the reader rather than with a deadeningly accurate statement of his situation. Occasionally his conscientious regard for his formal exigencies leaves him somewhat cryptic and baffling. At the best, however, he widens horizons to admit an unnamable sense of mystery and fear.

The short stories in "The Smoking Leg" are not confined to macabre evil, to impending dread and to supernatural terrors. The shudder is relieved by an occasional appreciative smile over Mr. Metcalfe's quiet wit at the expense of the British middle class, its loves, its lumbering idealism and its quaint scruples.

Several of the stories provide a new twist to the favorite situation of Lord Dunsany: the vengeance of a heathen idol on robbers of its jeweled eyes. Mr. Metcalfe allows the retribution to materialize in less tangible, hence more terrifying, forms, as in "Nightmare Jack." The title story is an even more uncanny instance of the superimposing of a mystical Oriental state of being upon a practical, unimaginative Occidental nature.

At least two tales revolve about split identity. One of the most gruesome stories employing this device, which makes "Dr. Jekyll and Mr. Hyde" innocuous by comparison, is "Proxy." "The Double Admiral" is somewhat less successful. Mr. Metcalfe is also fascinated by the concept of time as a fourth, and conquerable, dimension, as in "The Grey House" and "The Bad Lands."

A few stories hinge upon whatever eery quality is to be found in that unfortunate condition known as imbecility. This seems rather questionable taste and certainly dubious as a hair raiser.

"The Smoking Leg," the title story, is an authentic communication of mystical experience, with its skillful distortion, via physical excess, of spiritual perception, its purposive confusion of good and evil and its accumulation of malignity. It is curious that mysticism so often manifests itself as a maleficent force, superficially viewed. As usual, the external values are balanced by latent implications. The two currents of the story move forward implacably and fuse imperceptibly at the very end.

Mr. Metcalfe indulges in mordant laughter over "Picnic." The thunder and lightning bounds about the curate and Alge, Edie and her sister Ruth with a sort of elephantine playfulness. The delicate satire might easily have been overstressed. It is difficult to say which is the more admirable—the reticence of the author or the generalship of the two girls. "Paper Windmills" is a charming identification with the nightmare states of being of a sensitive boy. It surpasses the exquisite evocations of Richard Middleton in the same medium in "The Day Before Yesterday."

Another fling at the middle classes is "Crowcastle," with its veiled hostilities and its involved proprieties. Another example is "The Sister Speaks," which breaks the pattern through the sensitive exploitation of a dream. A priceless bit is "The Glamour Hunter," an ironic comedy of illusion. "Lure" strips the hypocrisy from bourgeois love.

Mr. Metcalfe is not invariably and equally the master of his medium. When he is, he is well worth listening to. Even in his moments of slight faltering, as in indicating the atmosphere of "The Double Admiral," or in providing the motivation of "The Backslider," he is by no means lacking in distinction. Paul Verlaine's grandiose phrase, apropos of Baudelaire, that a new shudder has been added to the language, is, as yet, inapplicable to John Metcalfe. His contribution is more significant: a strictly individualized and responsible exploitation of the materials already at hand.

WITCHES AND WISHES

FLECKER'S MAGIC. By Norman H. Matson. 243 pp. New York: Boni & Liveright. $2.

SPIKE FLECKER is at once a victim and an instigator of magic. He is at once a person in his own story and a symbol in the embracing allegory which Mr. Matson seems to imply. He is, in a sense, a spiritual ambassador from modern American youth to the outworn idealism of Europe. He is also a struggling art student from Waterville, Minn., living in Paris on his uncle's bounty. He is, besides, a

(Continued on Page 19)

Edith Wharton's Finely Fashioned Tales in "Here and Beyond"

HERE AND BEYOND. By Edith Wharton. Decorations by E. C. Caswell. 324 pp. New York. D. Appleton & Co. $2.50.

FROM the outset of Mrs. Wharton's career a book from her pen has been a literary event. Not in every instance, perhaps, has she reached the same high point of achievement; that would be too much to expect. There have been some lapses. At worst, however, these have been few, and as easily forgotten as forgiven. Edith Wharton has attained her place in American and English literature, a place which she will occupy securely in spite of changes in literary manner and in the face of changing critical standards. Her newest book, a volume of short stories, even should it add nothing to her fame, will not detract therefrom; and there is at least one sketch among the half-dozen which is as notable as anything she has done in the short-story field. Within its narrower compass, "Bewitched" has much of the same tragic power which was the commanding feature of "Ethan Frome"; and if the remaining pieces are not quite up to the same level, or of the same fine literary texture, only one, "Velvet Ear Pads," may be regarded as negligible, and when one is allowed to plead the humor of the tale then even this can be saved from the indictment.

One would like to know exactly what Mrs. Wharton herself thought of her first story, which she gives the title "Miss Mary Pask." It must be admitted it was an excellent story to place in the shop window; it should serve admirably in drawing custom. But it is like those coats which the ready-to-wear dealers so ostentatiously display—of too patent perfection. The reader will not be convinced that Mrs. Wharton was to any important degree compelled by her theme; she seems rather to have decided upon it in cold blood. And this is scarcely the mood in which to approach a story in which the finer shades of mental aberration are to be conveyed. Edith Wharton was never an imitator; yet "Miss Mary Pask" gives the impression of willful imitation. For our own part, we should consider such a verdict too drastic; the influence—the literary influence, that is—is Edgar Allan Poe, but Poe considered as a school rather than an individual. Mrs. Wharton, we believe, was in what might be termed the Poe mood; and "Miss Mary Pask" was the result.

And that is precisely why it was a fine story for the shop window, for who can draw custom better than Poe? Mrs. Wharton, it hardly need be said, is completely the mistress of every trick necessary to the theme: at the outset she makes a lively howdy-do in the first person, and for a time she has the reader hoodwinked into the belief that she is showing him a mystery even while he is convinced that no mystery exists. For a person either is dead or he is not dead; and when "a recent bout of fever" is admitted, any ghost an author has been at pains to conjure flies contumeliously out of the window. Yet for all the artificiality of the piece it gives a moment of pleasure. Closely analyzed, the pleasure doubtless is derived precisely from this artificiality. There is no such thing possible as a convincing story of a ghost—or of a near ghost, the theme, by its very nature, is an incitement to literary trickery, and the fun is in seeing how well the trickery succeeds. Mrs. Wharton is measurably behind Poe in this; but in another aspect of the game she as measurably exceeds him. Poe is just as artificial in the background of nature which he builds up as he is in the action he stages in front of the background. His oceans and his lakes are the product of the scene painter, and his horticultural accessories come from the factory. Not so with Mrs. Wharton. She may falter in conveying the nuances of a previously distraught mind brought suddenly into contact with a fact imperfectly comprehended, but she never errs in conveying the nuances of changing nature. Her "Baie des Trépassés"—Bay of the Dead—is as real as it is sombre, and the mood she inspires by the name alone is an authentic mood.

In the second story of the book—it is as if there were an actual historical progression here, a story the title of which is "The Young Gentlemen," Mrs. Wharton exhibits genuine increase in power. In this tale, as in the one that follows it, "Bewitched," she goes to the New England of "Ethan Frome" not merely for her background but for her psychology as well. It is an aspect of life (not confined to New England probably) which is rarely touched on openly—the pride of family which counsels the concealment of anything which might be taken to reflect on the family name. Many a one is familiar with a case or two of this sort, or has at least heard vaguely of one—the family in which there is an insane person, or a cripple, who is incarcerated for life, tended carefully, even with affection, but shut off from the world. And the reason—and here is the point on which Edith Wharton has seized—is not that the unfortunate one would be the worse for discovery; the reason for the incarceration is that the pride, actually the false pride, of the members of the family who are whole may be saved.

Edith Wharton.

The story will not be retold; a narrative such as "The Young Gentlemen" must be allowed to unfold itself, under the author's guiding hand. Mrs. Wharton has done a marvelously skilful piece of work, a piece of work that rings true at each step of its progress. She early establishes in the reader the same cognizance of mystery which the townsfolk of Harpledon felt; but in this case she also convinces the reader of the genuineness and the legitimacy of the mystery. And when the fact finally bursts through, the feeling of horror which is produced is likewise genuine; yet the horror is so skillfully mingled with pity that recoil stops half way. Entirely apart from the profound humanity of "The Young Gentlemen" the story merits more than passing study as an achievement in narrative.

Yet it is in the story "Bewitched" that Mrs. Wharton's method is seen in all its possibilities of power. Again this is a tale which should not be retold, but more may be hinted at than with the preceding narrative. As every one knows, there is a portion of New England in which once women believed to be bewitched were cruelly put to death. There were other superstitions in regard to persons suspected of spiritual defilement. Mrs. Wharton lays her scene in this region, among descendants of the witch-hunting community. Nevertheless, there is nothing recondite in the story; in fact, so nakedly simple is the plot when finally apprehended in its entirety that it will rouse chagrin in the breasts of writing folk, who will wonder why they did not themselves seize on anything so obvious.

The central figure of the story is a farmer's wife, and never before with so few strokes has Mrs. Wharton created a character of such visuality and psychological articulation. Angular, unprepossessing, nasally twangy, Mrs. Rutledge carries Yankee shrewdness to the point of virtuosity. She is the victim of a crime, a crime which the perpetrator believes he has concealed by pleading that he is "haunted." The astute descendant of the witch-burners feigns to acquiesce in the explanation, and, calling on three of her townsfolk, farmers all, to bear witness to events, she convinces them, with Scriptural text, that there has actually been a recrudescence of witchcraft. The denouement is as swift as it is dramatic.

For the next story Mrs. Wharton moves to Africa. But one gathers that her interest in writing "The Seed of the Faith" was less in the objective aspect than in the subjective. Whether she is entirely successful in keeping the two phases distinct is open to question, but the story is in the main successful. Such criticism as may be raised hinges on this point; to some it will seem that she indulges in too much explanation, she does not, as in "Bewitched," make the events reveal the psychology, she uses psychology to explain the events. The story is of a missionary, twenty-five years in the field, who perceives his failure, and who becomes obsessed with the conviction that if he were to insult the religion of those he seeks to convert to Christianity they would give heed to him as they had not done before.

It is a story of religious fanaticism, engendered by a sense of defeat, intolerable heat, dirt and flies. "The Seed of the Faith" is not without its capacity to move. The aged evangelist, driven on both by illusion and by disillusion, is stoned to death, and the futility of his labors becomes mournfully evident. Mrs. Wharton seems a little astray in Africa. Paris, Cannes, London—the haunts of the sophisticated cosmopolitan—these are her foreign demesne.

Two more stories remain, the title of one is "The Temperate Zone," and "The Velvet Ear Pads" the title of the other. There is nothing of tragedy in either tale, and the second is perfectly frank buffoonery, not a little in the manner of O. Henry, with his modern Bagdad. It is amusing, if slight; and admirably and deftly told.

The story "The Temperate Zone" is the one richly ironic, and at the same time completely suave, tale in the entire collection. The Edith Wharton who writes it is the pupil of Henry James, and it will give infinite delight to those readers whose sense of the artistic can be tickled by watching an author whip a none-too-sturdy idea—the mouse under the paw of the cat—until the last faint breath of life has been extracted from it. To be sure, one has to admit that the juggler is not greatest among performers, but there is a certain thrill derivable from his act that nothing else can give.

The story when brought down to simplest terms is that of a sentimental worshiper of two artists both of whom have died, one a woman poet of mark, the other an equally great portrait painter. The former husband of the poet and the widow of the painter have married, and the sentimentalist, compelled, quite by accident, to view his idols through their non-sentimental eyes, is to some degree disillusioned. Yet, here is the truly subtle thing about the story, the thing that raises it out of the region of mere literary preciosity; the dilettante, with all of his sentimentalism, indeed, because of his sentimentalism, gets nearer to the truth than those who have deluded themselves into thinking they saw so clearly.

M. Geffroy, Novelist And Critic

PARIS.

M. GUSTAVE GEFFROY President of the Académie Goncourt, died the other day at the age of 70. A thin and discreet little man he was, somewhat taciturn, with dreamy eyes set in an energetic and almost emaciated bearded face. Born in Brittany, he was endowed with the principal characteristics of his race: a tendency to dream, and a little stubbornness. He left his native Armorique for Paris at an early age, and soon proved his diligence there. He was an industrious collaborator of La Justice, which M. Clemenceau edited in the '80s. And his impartiality led Barbey d'Aurevilly to surname him "the just man of La Justice." This despite the fact that Barbey d'Aurevilly was a Catholic, monarchist and aristocrat, while Gustave Geffroy, being a radical and anti-clerical, was entirely opposed to him. Geffroy remained loyal to his opinions and his friends; he ordered that there be no religious ceremony at his funeral, and asked that, if possible, only one speech be held over his grave, this speech to be pronounced by M. Clemenceau—who rendered this pious homage most eloquently.

Gustave Geffroy began to frequent the "Goncourt attic" when he was still a very young man. It was the old Edmond de Goncourt who facetiously gave the name of "attic" to the large drawing room on the top floor of his Auteuil villa, where he received his literary friends every Sunday afternoon. Influenced by this atmosphere, Geffroy ventured into the field of novel writing. The best of the novels he published was "The Apprentice," a study of the life of the Paris faubourgs. In his latest, "Cécile Pommier," the realistic, Goncourtist vein is mingled with a humanitarianism that derives from Victor Hugo's "Les Misérables." Odd! A conservative and right-thinking author, a member of the French Academy—M. Henri Lavedan, who is so different from Gustave Geffroy—was also, in many ways, inspired by "Les Misérables" when he wrote his novel "Irène Olette," Victor Hugo's prestige is undiminished in all camps.

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ALTHOUGH these tales are picturesque and pleasant to read, Gustave Geffroy's most important works are a biography of the famous revolutionist Blanqui, "The Prisoner," and a whole series of studies of "The World of Art" and of "European Museums." Gustave Geffroy was one of the masters of art criticism and contributed more than any one else to the public recognition of the great modern artists: Manet, Monet, Degas, Cézanne, Renoir, Rodin. Nor did this phase of his activities displease Edmond de Goncourt, who, after making French art of the seventeenth century fashionable, became very much interested in this impressionist school of painting, a close relative of his own literary impressionism. For that matter, it is quite evident that there is a close kinship between Fragonard and Renoir, for example.

Now there are two empty seats in the Académie Goncourt; Gustave Geffroy's, and that of Elemir Bourges, the author of "The Twilight of the Gods" and of "The Birds Fly Away and the Flowers Droop." As you know, this Academy has only ten members, instead of forty. Edmond de Goncourt founded it to compete with the French Academy. The latter, however, has not been eclipsed; and I believe that there is not a single one of our men of letters who would not prefer it if he were given the choice. But the Académie Goncourt does exercise a certain influence, through the prize it gives each year to some young novelist; and because this is its only prize it stands for more than do the various awards of the French Academy. It is difficult to make forecasts of the probable successors of Elemir Bourges and Gustave Geffroy, for there is a rule that—publicly, at least—there may be no candidates. This is another instance of the originality of this young academy, which is not on the corner of the Quai. Does it denote superiority? It may be only apparent, while the candidates are as eager as anywhere else—with the difference that they do not admit it.

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THE novelists, academicians or otherwise, are not idle. M. Georges Duhamel, who once received the Prix Goncourt, has published "The Rock of Horeb." This Biblical title does not herald a piece of sacred history—it is purely symbolic. But symbolic of what? I have failed to understand it. M. Georges Duhamel tells of the adventures of a young medical student who hesitates between the love of two fair fellow-students; he loves the one who does not love him and does not love the one who loves him. From this I may conclude that he is in great danger of dying of thirst in the desert. The main interest of the novel lies in its descriptions of life in the Latin Quarter, of the old anatomy amphitheatre which is called "Clamart" and of a group of Russian students, boys and girls, one of whom is the lady who does not love our hero, but whom he adores, we see the beginnings of the germs of future bolshevism. This very fascinating book is worthy of the author of those masterly two volumes on the wounded soldiers of the war, "Life of the Martyrs" and "Civilization." A physician himself, M. Georges Duhamel combines his special knowledge with a fine literary gift.

M. Abel Hermant has published two little novels in one volume; both

M. Gustave Geffroy.

are very cleverly written, and the first, "Marionette," is even touching. It tells the adventures of a French "kid," a little boy of the working class, whose charming presence before the camera gives him a position in the movies; he earns a fortune for himself and his family—but the story has an unhappy ending. The other tale, "Second Class," describes a family of honorable middle-class Americans who come to Paris to celebrate and who permit themselves some rather wild flights of fancy. This is told with rather Gallic, but not at all malicious, wit.

Mme. Colette has written "The End of Chéri," which has the same merits as "Chéri" and is open to the same objections. Mme. Colette's style is admirable, full of life and color, calling forth vivid images; it alone would be enough to entitle her to enter the Académie Goncourt. Unfortunately, however, she uses it to portray characters that are hardly worth while. This "pretty world," as it is called, really does not deserve to keep the attention of such an author for so long a time.

PAUL SOUDAY.

A New Chapter in Shakespeare's Life

LONDON.

WHEN Sir Edmund Gosse and J. C. Squire independently choose the same publication as the subject for their causeries in the Sunday press, it may reasonably claim to be the book of the week. This distinction is won by "A Chapter in the Early Life of Shakespeare," in which Arthur Gray, Master of Jesus College, Cambridge, propounds an entirely novel theory in Shakespearean biography. The orthodox account of Shakespeare's life between his birth and his appearance in London is admittedly nothing but conjecture. Even his education at Stratford Grammar School is a mere guess. Mr. Gray comes forward with a different story to fill this gap. He gives reasons for believing that the young Shakespeare was employed at Polesworth, in Arden, as a page to that erudite country gentleman, Sir Henry Goodere, who is remembered as the patron of Michael Drayton. In that house he would have access to a library and would be in constant touch with the best literary and artistic society of the time. From this service at Polesworth the transition to the dramatic world of London would be easy and natural.

Mr. Gray's arguments in support of his theory are ingenious and plausible, but far from convincing. They are mainly drawn from such facts as that the characteristic scenery of the plays suggests Arden rather than South Warwickshire; that their local references are mostly in the Arden district and that they show an acquaintance with rustic life rather than with the humors of the small town. Both Sir Edmund Gosse and Mr. Squire find a difficulty in the silence of Drayton. On the Polesworth theory the two poets were closely associated in their boyhood, but we hear nothing of such a connection from Drayton himself or from any one else. If Mr. Gray's theory could be accepted, it would seem to cut the ground from beneath the feet of the Baconians, for it would dispose of the arguments they base on the improbability of a Stratford butcher's son acquiring the learning and social knowledge required for the writing of the plays. "No wonder," as Sir Edmund Gosse puts it, "that Shakespeare became what he grew to be if he was nurtured in the warm elegance of the most cultured country house in England." Mr. Squire, however, reminds us that all is grist that comes to the Baconians' mill, and he fears that Mr. Gray's theory will give them something they have long wanted, for there is evidence of Bacon's connection with Polesworth and the Goodere family, and this would explain how Bacon and Shakespeare could have met at an early date on a footing sufficiently intimate to enable an arrangement to be made for fathering the plays of the former upon the latter.

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ROYALTY is again getting into print, for the publication of the new instalment of Queen Victoria's letters will be shortly followed by that of a volume of "Letters from the Gold Coast," by one of her granddaughters, Princess Marie Louise, who visited West Africa last year. Kathleen Woodward, a former worker in a South London collar factory, has received permission from Buckingham Palace to publish a biography she has written of Queen Mary with the object of holding her up as an example to the women of England. Its author's introduction to the highest circles is due to her friendship with the late Mary McArthur, in whose labors for the benefit of factory workers her Majesty took a warm interest. We shall presumably learn something further about court life from the volume of reminiscences which Richard Speaight, the photographer of royalty, has just completed. Another literary enterprise deserving mention in this connection is an elaborately illustrated book of queens, which is to be prepared in support of the Queen Alexandra Memorial Fund. Several distinguished authors are likely to contribute to it. A difficulty is reported to have arisen in the choice of the thirty subjects that are to be written about. Some members of the council think that only romantic and beautiful queens should be included, while others would lay more stress upon the criterion of political importance. There is also a difference of opinion as to the eligibility of Lady Jane Grey for a place in the list.

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THE booksellers report an exceptional demand for the works of Francis Bacon in consequence of his tercentenary.—Brimley Johnson has discovered an unpublished fragment of Fanny Burney's famous diary, running to 30,000 words and covering a period of her life concerning which little has hitherto been known.—George Saintsbury seems to be devoting some of his leisure to the study of early American poets long forgotten. He has been calling attention lately to the merits of Edward Coate Pinkney.—Dean Inge is contributing a foreword to the English edition of Dr. W. R. Bowie's "The Inescapable Christ."—The new Dante now in preparation by the Nonesuch Press will give the Italian and English texts side by side with the addition of Botticelli's drawings.—"The Encircled Serpent," by M. Oldfield Howey, author of "The Horse in Magic and Myth," will be a study of serpent symbolism in all ages and countries, including, of course, discussions of the Aesculapius and St. Patrick stories and not forgetting the most famous serpent of all, the sea serpent.—T. A. Bowhay's "Life and Man," a book of philosophical reflections just issued by Jonathan Cape, has had an unusual history before publication, the MS. of it having been copied and recopied and passed on from one person to another in various parts of the world.

HERBERT W. HORWILL.

Germany Studies American Business

DAS AMERIKANISCHE WIRTSCHAFTSWUNDER (The Economic Miracle of America). By Professor Dr. Hirsch, ex-Secretary of State. Berlin: S. Fischer.

AMERIKA-EUROPA (America and Europe). By Arthur Feiler. Frankfurt-am-Main: Frankfurter Societäts-Druckerei.

BERLIN.

YEARNINGLY and curiously old Europe looks across the ocean at young America and constantly asks: What are the causes that make America so prosperous? Why are the Americans so much happier, so much more contented than we? How greatly to be envied is their glorious optimism! And this unshakable belief of all American boys and girls that they will get along splendidly in the world if only they do their duty well and conscientiously! We, in weary, war-torn Europe, feel that there are moral forces that would help us also if we would study them and make them part of our being. True, there is some complaining at the ever-increasing "Americanization" of the Old Continent—yet more and more zealous efforts are being made to learn from America. American books—novels and books on science and business—are being translated and become objects of serious study. There is a growing number of books that do not merely give the reader the superficial impressions of a casual traveler through the United States but that are the result of deep-going study and conscientious investigation. Books which do not limit themselves to the peculiarities of American culture, but which deal primarily with the marvels of the mighty economic rise of America and with her commercial methods.

Some time ago I discussed in this column three books that considered America from the esthetic, the philosophic, and the ethical point of view. The attitude was one of delighted admiration — only the philosopher was unable to attune himself to this exaggerated modern activity and practical religion, and therefore preferred China. Another proof that tastes differ.

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TODAY I want to speak of two books that deal with economic problems almost exclusively—and this not in the manner of the feuilleton, but seriously and thoroughly. The express purpose of both is to learn something from American economic organization and business methods: to discover what principles could be adopted with benefit by us in Europe (not only Germany), and where the limit is before which the Europeans would have to stop because conditions in the Old World—its enormous population and its confining boundary-lines—command them to halt. As both books deal with the same problems, their contents are similar; therefore it is interesting to note how the same material brings the two authors to different conclusions.

"The Economic Miracle of America" has been written by a former Socialist member of the German Government, Professor Hirsch, ex-Secretary of State; it is dedicated to Colonel James Logan in terms of sincere appreciation. Naturally I shall not go into the contents of the book here; for the American reader is thoroughly familiar with the economic methods which the volume describes in detail for the stimulation of Germany. Professor Hirsch comes to the conclusion that hardly more than two-fifths of the difference between American and European wealth is due to America's greater resources in raw materials, and that the rest must derive from the better working organization, the higher efficiency of the American business organism. Hirsch considers the artificial maintenance of workers' wages at a low level in Germany to be a grave mistake on the part of our industrialists. However, he points out that, as America has no socialism worth speaking of, the labor question there is not nearly as complicated as here. He makes some sage observations on the necessity of investing some of America's excess capital in Europe—that is, America should make Europe her partner. But, he says, it is not only lack of capital which prevents Europe from becoming wealthier and raising the standard of living of its inhabitants—it is also a lack of industrial and commercial organization. European industry and commerce will be Americanized, for they cannot help it. However, Europe will have to unite in economic leagues in order to prevent its own collapse.

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AMERICA and Europe," by Arthur Feiler, is as neutral and sober as the other book and penetrates as deeply into conditions. Yet the author reaches less optimistic conclusions. He agrees that Europe must become Americanized in any case, but warns that it may not expect to obtain the same excellent results. Europe will always lack the freedom of trade that the American enjoys, thanks to the great size of his country and its unlimited possibilities—whence, by the way, he also derives his optimism and his sense of freedom. Thus the same effort will bring barely half the reward. Poor Europe!

Arthur Feiler's book is more substantial and more profound than that of Hirsch. For the former does not concentrate on practical problems alone, but also goes into the standard of American culture in a very thorough manner, and, viewing it from a definite point of view I do not hesitate to proclaim it the best book on America that I have ever read. It is as interesting for the American as for the European. Feiler speaks of the European rather than of the German. In closing he observes, quite correctly:

> The problems which America can scarcely see today because of her prosperity, which cannot penetrate into the centre of her life because of her prosperity—the problems of the State and faith in it, the problems of the social order and human dignity in it, the problems of the spirit and its serious duties—these problems are not intellectual games for the Europe of today but the fundamental questions of its existence. They form the nucleus of the European crisis. The future of Europe will depend on its finding again the ethical passion for their solution.

The difference is clear: Hirsch wants to help Europe by reorganizing its material life, while Feiler sees the possibility of its resurrection through a regeneration of its inner power and dignity, in addition to and above its economic development. For the latter, without the other, would be only a glistening but superficial varnish.

GABRIELE REUTER.

When Pepys Forgot Pretty Nell

Two New Volumes of the Writings of His Old Age

PRIVATE CORRESPONDENCE AND MISCELLANEOUS PAPERS OF SAMUEL PEPYS: 1679-1703. Edited by J. R. Tanner. Volume one—382 pp.; volume two—392 pp. New York: Harcourt, Brace & Co. $12.50.

SAMUEL PEPYS, like all divine accidents in letters, grew old. He became calm-blooded, scholarly, filled with sage advice. He forgot pretty Nell and Deb. Readers of the immortal diary will remember that Samuel's notations ended with May 31, 1669, when he ceased secretly to perpetuate the daily actions of his life because of his failing sight. But there remained thirty-four years of active life before him that must not be overlooked if any comprehensive understanding of his career is to be made plain to the student. Samuel did not discontinue his existence in 1669 with the diary, but went right on living. It is true that the later Pepys is at variance with the earlier figure, but the shift into graver and more restrained channels is possibly consistent enough if we take into consideration the times and the nature of the man. There is a deal extant about the older Pepys, and the most important portion of this material, the letters and papers in the possession of J. Pepys Cockerell, have now been excellently edited and published by J. R. Tanner, the Pepys authority who is at work on a definitive life of the diarist. "The Private Correspondence and Miscellaneous Papers of Samuel Pepys: 1679-1703," therefore, is a most valuable addition to Pepysiana; is, indeed, the authoritative source for any examination of his later life. Here are the extant letters and documents of his later years, and before considering the matter in them it may be of some interest to note what they are and what portion of them has been printed before.

There are 530 documents in the Pepys Cockerell collection and most of them are letters written by or to Samuel Pepys. The earliest is dated April 14, 1679, just before his resignation from the office of Secretary of the Admiralty and his imprisonment in the Tower, and the material concludes with his death in 1703, a conclusion that includes the autopsy on his body and the account of his demise by his nephew, John Jackson. It will be remembered that the famous diary ended in 1669. There is therefore a hiatus of a decade between the two masses of manuscript. The period of twenty-four years covered by the Pepys Cockerell collection is unevenly represented by the existing documents. Thus for the twenty years, 1679-98 there are but a hundred and one papers; the year 1699 supplies sixty-five; the year 1700 no fewer than 221, and the years 1701, 1702 and 1703 are represented by 81, 37 and 16 documents respectively. The last nine papers are of later date and have nothing to do with Pepys. Mr. Tanner, therefore, has relegated them to an appendix. Some few of these letters have been printed before in Smith's "Life, Journals and Correspondence of Samuel Pepys and Others in the Academy for 1800." Sixty-seven of these letters were printed either in part or full by Lord Braybrooke in his appendix to the 1848 and 1854 editions of the diary, but his editorial method of handling them left much to be desired. Mr. Tanner, who has carefully collated the material, declares:

> Sentences, paragraphs, and even whole pages are omitted without the slightest indication that the letters are not being printed in full; passages are condensed without anything to show that the condensed form is not the original text; and sometimes the effect of the omissions is disguised by tampering with the grammatical structure of the letters themselves. If Pepys alludes, with the undraped candor of his age, to the symptoms of his illnesses or to portions of his anatomy, his editor (with a blush) substitutes early Victorian evasions, and puts words into his mouth which neither he nor his contemporaries would ever have dreamed of using; and what is worse, he gives his readers no hint that he has subjected his victim to this kind of bowdlerization.

This, of course, resulted in an unreliable text, and Mr. Tanner is wholly justified in republishing the sixty-seven letters that have already appeared, for he has presented them exactly as they are.

There is a mass of important material in this newly published data, and among the valuable facets may be noted Pepys's correspondence with James, Duke of York. This makes clear the reasons for Pepys surrendering the Secretaryship of the Admiralty. It also illuminates his imprisonment in the Gatehouse after the exile of James and brushes away the old quibble as to why he, Pepys, so closely allied with James's Government, was left unmolested for more than a year after the change. The answer to this is that he wasn't. In 1689 he was in custody for forty-two days. Light is also brought to bear on Pepys's projected history of the navy. It was back in the days of the diary that first mention of this endeavor was made. Pepys, it seems, took too long in gathering and putting together the various documents from which he was to draw his history. Indeed, he never wrote the great work, and posterity must be satisfied with the much smaller "Memoirs of the Royal Navy," which he put together in 1690. John Evelyn, the diarist, put together an amusing formal certificate of this book's merits which is included in this collection.

Mr. Evelyn's Censure of S. P.'s Memoires

In Rei Memoriam

> I have seene and perused certain "Memoires relating to the Royal Navy of England for Ten Yeares, etc.," And am so thoroughly convinced of the truth of every period, both as to what has ben don towards the extricating of it out of the ruinous circumstances under which it then laboured, and the greate improvements it has since revived by the integrity, prudence, courage, and industrie of the person who has written it, etc., that, as I judge no man on earth so fit to restore the Navy againe (now in all appearance hastning to as deplorable, if not to a worse state and condition), so should he and his collegues decline to set their hands to its restauration and recovery againe, the fate and preservation of their countrie (than which nothing ought to be more deare) so depending, being thereto required, he the writer, and they whom he may think fit to call to his assistance, ought to be animadverted on as enemies and betrayers of it. *Ita Testor*, J. Evelyn.

Samuel Pepys.

After the Portrait by Sir G. Kneller.

The old gossipy Pepys is not to be found in this new material, and while he may be regretted, it must be admitted that there is still a deal of historical interest in this graver, more subdued notation. The letters between Pepys and Evelyn are of more than ordinary interest, presenting, as they do, two typical minds of the period reacting to each other. Evelyn, of course, is the more finished, the more literary scholar of the two, and he commands a much better prose style. Pepys strives at times to achieve this ease of epistolatory communication, but he does not always succeed. It is true, however, that there is a fine unlabored swing to many of his periods and a sense of conversation on note paper that may well make us despair today, to whom correspondence is almost a lost art. If Evelyn is the more famed of these men who interchanged letters frequently with Pepys, there were others, equally famed, who wrote to him once or twice. There are, for instance, three long letters from Isaac Newton concerned with the doctrine of chances. There is a group of letters dealing with second sight in the Highlands of Scotland, letters which interchanged between Pepys and Lord Reay and Dr. Hicks and the Earl of Clarendon and Dr. Smith. Pepys discussed with Sir Peter Pett the par of "our ancient and moderne coine." We discover that the diarist was a collector of prints, especially the "heads" of famous or notorious persons. He was, of course, interested in politics and there are frequent notations of contemporary happenings. A considerable number of the letters treat of John Jackson's European tour, for Pepys had a wise belief in the educational advantages of foreign travel. Other letters reveal matters concerned with Pepys's household and entourage, although, of course, to no such extent as the diary did. It is true that there are dull moments in this collection, and especially so when John Jackson is writing, but no lover of Pepys can afford to miss this material. It is crammed with odd comments, relevatory sidelights and sudden gleams upon a social age that exists no more. Many readers will find much that is affecting in the final passages of the work, especially John Jackson's account of Pepys's death:

> About 4 on Tuesday morning [writes Jackson in part] I rose, and soon after he fell into such another fitt as last night; called for the curtains and the windows to be opened. I sent again for Mr. Hewer. This went off; tried burnt

(Continued on Page 14)

Mary Johnston Recites an Epic of Colonial Days

THE GREAT VALLEY. By Mary Johnston. Boston: Little, Brown & Co. $2.

THERE is an especial fascination about beginnings. The stories of new nations, of countries never before explored, of adventurers settling in what was yesterday a wilderness, have a particular enchantment for most of us, whose own lives tread more or less well-worn paths. And if these beginnings are always interesting, they are doubly so when the development from them is swift and easily traced, as readily seen and easily traced as the development of what men once knew as the "new world." It is with matters such as these Mary Johnston's new novel, "The Great Valley," is mainly concerned. For in 1735, less than two hundred years ago, when John Selkirk and his family came from Scotland to Virginia, only a small strip of that immense territory was settled and "New Virginia or the Shenando country or the Great Valley, for they call it all three," had but a few families, scattered here and there in tiny groups.

The book is a chronicle rather than a novel, the chronicle of the Selkirk family and what befell its members, though toward the last one of John Selkirk's daughters, Elizabeth, becomes the central and dominating figure.

All the first half and more of the book is given over to a carefully drawn, carefully detailed picture of the simple, homespun life of these early Virginia settlers, who were not Cavaliers, but for the most part plain yeomen, with good minds and strong wills. "They possessed courage and great tenacity, and mightily they believed in the individual. Paradoxically, they were canny, and yet they could serve a high romance."

Marriage and birth and death; hard work, and such touches of romance as came to Elizabeth in the midst of the softly falling snow; changing beauty of the country, varying with the season; much contentment, and a quiet happiness, sometimes rising to ecstasy with the lovers, Elizabeth and Conan Burke, whose wedding is so charmingly presented; these fill many quiet years, until at last a young surveyor, a certain Mr. Washington, rides into Burke's land with a warning. Trouble is brewing between France and England, and trouble with France means trouble with the Indians. Says young Mr. Washington: "I am a Virginian that sees the King's majesty threatened here by France, his hereditary foe, and sees our homesteads and vales such as this threatened by those whom that foe may inflame." Build forts, is his advice; prepare yourselves to meet sudden danger.

Mary Johnston.

© E. L. Mix.

The settlers do as he counseled; but months go by and still everything remains peaceful as before. Then slowly, very slowly, danger increases, and presently comes the news of Braddock's most terrible defeat, after which "every revengeful Indian tribe was loosed against the Colonies." Thrilling scenes, terrible scenes, follow fast on one another. At first we do not see them, but, like Elizabeth herself, only hear about them. And with each of which, we are told, the tension increases, so that when the storm breaks at last over the farm on Burke's Land, on that "most shining morning" when there was "a shining and a quivering about everything," and Elizabeth sang an old Scotch ballad as she sat at her spinning, the reader is prepared to feel the full horror of the tragedy. But though there is tragedy, the book ends on a note of solemn happiness, solemn because so hardly won.

This last part of the story, when Elizabeth, facing such sorrow, hardship and peril as other pioneer women, captives of the Indians, were forced to face, wins through at the last by sheer force of her splendid courage, her high devotion and indomitable will, is not only exciting, not only a vivid and picturesque narrative; it is entirely real. Elizabeth herself, emerging from the throng of characters who, perhaps unavoidably, crowd so closely upon one another in the early part of the book as to become somewhat indistinguishable, is a living, suffering and magnificent woman. One of those pioneer women who if need arose could strike, and strike to kill, who could endure wet and cold and hunger with a fortitude which to us of a later day seems little less than superhuman, her spiritual stature is actually heroic. The story of her journey back over the weary miles, across river after river, rivers which "made as it were one bough of the vast water tree," through woods, "a tremendous forest, trees centuries old," climbing low mountains of the Appalachian Range, and seeing after long weeks "the main walls of the Alleghanies" between herself and her home, has an almost epic quality.

A good many of us are inclined to forget the cost at which these United States of ours were won. Not only beads and cloth, knives and whisky were its price but human endurance, human courage and agony and faith and endeavor; and human blood. "The Great Valley" is more than an interesting, often exciting account of a young and courageous woman; it is a fascinating chronicle of the winning of America.

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Religion and Science

STRENGTH OF RELIGION AS SHOWN BY SCIENCE. Facilitating Also Harmony Within and Unity Among Various Faiths. By Charles E. deM. Sajous, M. D., Sc. D., LL. D. 252 pp. Philadelphia: F. A. Davis Company.

By CHARLES H. PARKHURST

THIS volume, from the pen of the professor of endocrinology in the University of Pennsylvania Graduate School of Medicine, was called forth by the moral and religious unrest of our times. Coming from so distinguished an authority and bearing upon matters so vitally connected with the common interests of society, this work must appeal to the intelligence of all who concern themselves with the well-being of the individual, the family and the State.

Dr. Sajous deals in the first instance with the matter of crime and its tremendous increase among adults and especially among the younger element. By quotation of substantiated facts he refutes the claim, frequently put forward in the press, that such increase is more a matter of appearance than of reality. He cites from the 1923 report of the American Bar Association that 100,000 lives had been destroyed by murder during the ten-year period prior to 1923 and that the rate was increasing yearly, the number of murders in 1924 exceeding 11,000.

Dr. Sajous goes on to say that religion is the only antidote to this condition of moral decadence and quotes President Coolidge as saying that "religious influence alone appears as the remedy for the evils that beset society." The author goes on to face this unquestionable fact by what he considers another unanswerable fact, that "ample evidence is available to show that religion is losing its hold upon the masses." This position he sustains by reference to diminishing church attendance, by fundamental divergences in the religious world and by the supposed conflict between religion and science.

In his second chapter the author attempts to deal with the influences tending to produce disbelief in religion as that word has come to be generally understood, and included in that understanding is the acceptance of the Christian Scriptures as verbally and literally true to fact in every book, chapter and verse. It is no great surprise that irreligion has rapidly developed in the colleges, where the student is taught to understand that the truth of a proposition lies in the proposition itself and there only, and not at all in any extraneous endorsement. Dr. Sajous illustrates the derelingionizing effect of college discipline on religion by a statement furnished by Professor J. H. Leuba of Bryn Mawr College.

> Out of one thousand answers received 97 per cent. of students between 18 and 20 years gave the following religious status: unbelief increased from 15 per cent. in the first-year students to 40 or 45 per cent. among the graduates.

The author makes an appealing proposition when he says:

> Why not rid the Bible, as far as present knowledge will permit, of modes of interpretation justly calculated to fit the relatively childish and illiterate minds of primitive times, but which today only serve to obscure the true sense of the text and conceal its spiritual origin?

There are passages of Scripture not more than twenty words in length which will make of a man as genuine a Christian as though he were prepared to swear to the inerrancy of the entire sixty-four books of the Bible. Quite in consonance with the spirit of that statement was the attitude of an ardent Christian woman who addressed a man, a stranger, "Are you a Christian?" To which he replied, "I am professor in a theological seminary." She retorted, "If I were you I would not allow any little thing like that to stand between me and my God."

Having dealt with the fact that atheism and shaken confidence in the Scriptures are on the increase, the author proceeds to dwell upon the surprising narrative in the first three chapters of Genesis, which represents the world as having been made between Monday morning and Saturday afternoon, and which includes man's abrupt creation in the course of one day into a condition of complete physical, mental and moral maturity; the abstraction from him of a rib which in some unexplained way became Adam's wife and who in the tenderness of her young years committed, in conjunction with her husband, an offense so dastardly as to draw after it, St. Paul says, the moral overthrow of the entire race.

Now that is a representation so utterly out of keeping with all that the human mind has observed in 3,000 years of intense investigation as to be utterly unbelievable except to a mind that has subjected itself to severe discipline in the school of credulity. Enforced belief is not belief, but mere intellectual tolerance possessed of no spiritual value. This situation the author confronts with the desire to relieve the strain of which honest searchers after religious truth are the innocent victims. And this he attempts to do by removing from the Hebrew text those errors of translation by which the meaning of the Genesis narrative is perverted. In this he is supported by quotations from Hebrew scholars.

Dr. Sajous then deals with man as a physical being. It is only as such that he becomes amenable to the principles and forces of evolution. "The Lord God formed man from the dust of the ground"—made him an animal. But as stated in the first Corinthian Epistle, "There is also a spiritual body as well as a body which is natural," and as expressed in Ecclesiastes, "At death the physical goes back to the ground from which it came; the spiritual goes back to the God who gave it." The body thus is the house simply in which the spirit is tenanted. The evolution theory therefore does not impair human dignity, for it has no relation to man's personality, but only to his physical investitute.

In subsequent chapters, the author discusses God's relation to nature on the principle that "All power belongeth to God," and explained in terms of a "dynamic medium in nature." He says:

> Briefly, from my viewpoint, the power which endows matter with the many spiritual attributes observed in space is not God himself, but a spiritual dynamic medium contributed by him to all nature, i. e., Divine energy.

This "medium" is identified with the universal ether out of which the entire universe is constructed, with its inner structural construction of nucleus, electrons and atoms, akin to the solar systems.

We are on pretty firm ground so far. But life, so far as we understand it, is not matter. A man's body is matter and must have some change wrought in it to constitute a live body. The fifth chapter is devoted to the attempt to prove that the vital pulse was in some way developed in the body of man. Several instances are quoted as analogy:

> A frog's heart detached from the animal and left several days on ice or allowed to dry to a crisp in the sun may be made to beat again simply by placing it in a certain chemical solution. In fact, the heart may be cut into many small pieces; evidently a dead heart then, but it is not dead, for on placing the small fragments in the same solution each little piece will soon beat actively.

All the examples are of creatures which have lived once. Are there any available instances of objects that have never lived being made alive by such means?

Concerning the "vulnerability of the fundamental teachings of the Bible," he reduces it to this: That an untaught people employed certain terms to express what lay outside of the legitimate import of those terms that they had not learned altogether to fit words to facts, so that the question ceases to be purely quite considerably a problem of philology.

In conclusion Dr. Sajous claims that such treatment as he suggests provides stronger foundation for the Old Testament, that it has removed all opportunity for ridicule, such as bestowed on the Adam and Eve story, and that it has demonstrated the soundness of the fundamental doctrine of Christianity and our belief in God as the Father of Christ and of all mankind. For, having seen in an earlier chapter that there is a certain Divine Spirit by which all are possessed, it is not difficult to conceive that One Man should have been especially distinguished in this respect and endowed to an infinite degree. This book is a serious and profound contribution to the discussion of the most vital problem of the age.

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GOOD BOOKS

From an editorial in The New York Evening World, April 17.

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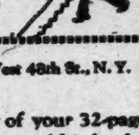

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The author of "The Windy Hill" knows well the Tennessee hills and the Manhattan enchantment of which he writes. Ask your book-seller to show you page 1. $2.00
SIMON AND SCHUSTER

Mr. Pepys

(Continued from Page 11)

claret but could not force it down. Sent for Dr. Hicks.

Whist lying on [the] couch, [he] beckoned me to him,—took me by the hand,—the same by Mrs. Sk [inner] and speaking to me [as well as he could] said, "Be good friends; I do desire it of you"; in conclusion of which I offered to kiss his cheek; he turned his mouth and pressed my lips with an extraordinary affection.

Dr. Hicks coming, Mr. Hewer told him; upon which he ordred himselfe to be raised up in his bed, and the Doctor coming in performed the Office for the Sick, and gave him the Absolution, laying his hand upon his head. The Service done, U. said, "God be gracious to me"; blessed the Dean and all of us, and prayed to God to reward us all, and M. S. then appearing, said, "And thee in particular, my dear child"; whereupon we all kissed him and retired. Mr. H. and I accompanyed Dr. H. in my chamber, when U. called for me, but when [I] came said little; I standing nevertheless by him, and M. S. and W. H. coming, hee again blessed us, and then desired us all to withdraw, telling me that if wee staid he should bee obliged to say a great deal to us, which he could not with any ease do. Wee again kissed him, and after repeated instances from U., retired; he at the same time called Arthur to him, and saying, "I love you and thank you, and so goodbye," kissed also Paris. None remained with him but Jones, Milo, Mary, and Betty Hamley, who wept the least. Often inquisitive whether anybody in the room whom he had desired to retire. Towards night, upon his removall to his couch, M. S. and I stole up to his bed to see him and shook him by the hand, he not discerning who it was.

Dr. Shadwell coming, was stoln in to feel his pulse, which [was] quite gone.

About 1 on Wednesday morning, Paris crossed the room. U. called him and askt for me, where I was. "In bed; shall I call him?" "No." By and by again asked for me. "Shall I call him?" "Yes." He did so, and I came and found him lying on the bed rattling in the throat and breathing very hard.

It is here that the holograph account breaks off, but on the autopsy reported Jackson noted: "That the exact time of my Unkle Pepys's departure was 47 minutes past 3 in the morning, by his gold watch." There is something intensely touching in this passing of Samuel Pepys, for the sweetness of the man seems to seep through the anguish of death. One has but to read the long list of rings and mourning bestowed upon relatives and friends for the funeral to learn how widely loved the old man was, and this love must have been occasioned by the nature of Samuel Pepys, a nature that has been more fully revealed than the nature of any other man who ever lived. The Pepys Cockerell Collection is a welcome addition to the now almost complete diary, and the two together form a remarkable survey of an individual's personal and public life. There is nothing omitted, nothing set down in either malice or extenuation. It would be impossible to leave the "Private Correspondence and Miscellaneous Papers of Samuel Pepys" without fully noting the excellent editorial methods of Mr. Tanner, who prints everything, provides valuable notes for all obscure personages, dates and facts, and opens the work with a summarizing preface that immediately provides the reader with a plan to the book. There is more Pepys yet to come, the naval material entitled "Naval Minutes" in the Pepysian Library, for instance, but it will hardly prove as engrossing as this, apparently the last of the personal documents of Samuel Pepys.

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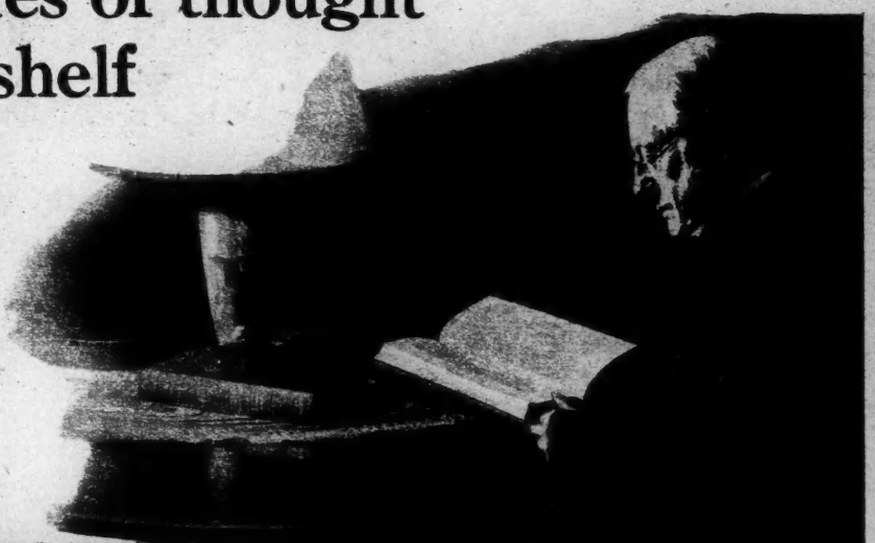

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Brief Reviews

BRITISH COLUMBIA

THE GLAMOUR OF BRITISH COLUMBIA. By H. Glynn-Ward. Illustrated with photographs by the author. 238 pp. New York: Century Company. $3.

BETWEEN the Canadian Rockies and the Pacific Ocean lies a vast empire with wilds and resources still largely unexplored. Few tourists, either English or American, really learn to know what this Province of British Columbia is like, for they make the journey from the Great Divide to the Coast with all the comfort and speed at their command. Most of the inhabitants have been too busy or too poor to travel freely. And so,

The little Jap who, laughing up and down his sleeve, goes cheerfully about his business in a gasboat up the coast, or picks out the best small-fruit land in the country; the ubiquitous Chinaman, steadily cornering all the loose cash in the land—of a surety these two knew more of British Columbia than most white men!

The author's adventuresome spirit and love of sport carried her far over inland trails into wild corners, set her down to wait for late trains at many a little flagstop siding and led her to make friends with trappers and lumbermen and salmon shippers. She gathered a mass of information about the resources of the Province and records it with clarity and dispatch. And she got fleeting impressions—almost too fleeting—of the people and their life stories as she sped on her way.

In her vivid description of the Yukon Telegraph Trail, however, there is no hint of either haste or uncertainty. It forms the most interesting chapter in the volume. The line was begun in 1864 at the time that the Atlantic cable was being laid; no one was sure that the cable would work and so this alternating route by land, via Siberia, had been proposed. It was abandoned after it had been carried 1,777 miles, but was reopened by the Klondike gold rush of 1898 and now keeps Dawson, in the Yukon, in telegraph communication with the outside world. For a stretch of two hundred miles the Trail is guarded by a line of nine log cabins thirty miles apart, with two men in each cabin. Except for a pack-train of horses and mules that comes through each midsummer, these men have no contact with human life unless a prospector or an Indian happens by. Year in and year out it means "living in deadliest monotony, monotony to the point of madness • • •"

NATURAL HISTORY

THE NEW NATURAL HISTORY. By Professor J. Arthur Thomson. Illustrated in color. Volume One (complete in itself). 384 pp. New York: G. P. Putnam's Sons. $8.

IT is pleasant to speculate on the effect that this volume—brilliant in its simplicity—will have on an intelligent boy with a bent for the natural sciences. He can hardly fail to read it with an attention so absorbing that for the moment he will exclude from his consciousness everything except the living page before him. Each chapter is only an invitation to the next. Each quotation from the world's great naturalists and scientists is so tantalizing that, if he has initiative enough, he will never rest until he has secured the sources themselves and so accumulated a little library of his own. As his reading expands the process of selection will begin. His interests will gradually narrow down to one species or one problem. And long before he has mastered even a small section of his chosen province, he will have grown hoary and old from his efforts to add his little strand to the mysterious and wonderful web of life.

No foundation for the general study of natural history could be more secure than this. Professor Thomson loves all living creatures. He stresses the friendliness of the animal world, the comedy rather than the tragedy of the struggle to live and let live. He believes that each species, in trying to keep its foothold, does not usurp more than its due place in the general harmony. Everywhere there are fitnesses. Monkeys are restless, for instance, because they are clever and curious about the world. The elephant tolerates the insect-eating birds on his back because they relieve him of parasites; and he keeps peace with all creation, as Lockwood Kipling pointed out, because he has a soft and tender trunk. Fitness has even gone so far as to give the cheerful little puffin a name that sounds like a puffin! It is the discovery of adaptations and adjustments of structure and activity to suit particular circumstances and needs that makes the new natural history so preoccupying: it becomes a story of personalities seeking after their own well-being, as Professor Thomson puts it—a drama still going on.

In addition to telling the individual stories of the otter, elephant, eel, spider and other living creatures, he devotes several chapters to topical studies—animal behavior, instinct and intelligence, social life, ways of feeding, weapons, migrations and journeys. Supplementing the text is a mass of illustrations; many of those in color have been painted specially for this volume. The artist's task has not been easy. Though art stands on tip-toe, it can hardly rival the grace and the loveliness that nature has given its furry and feathery creatures and that are here so superbly reproduced through the photographer's skill.

IN CENTRAL ASIA

IN THE HEART OF ASIA. By Lieut. Col. P. T. Etherton (Indian Army). 305 pp. Boston: Houghton Mifflin Company. $5.

WHEN Bolshevist intrigue began to rock the cradle of the world early in 1918, the British Government became alarmed and dispatched a special mission to Russian Turkestan to counteract the propaganda for universal class warfare and to examine matters affecting the welfare and safety of the British Empire in the East. Lieut. Col. F. M. Bailey, in charge of the mission, was assisted by Major L. V. S. Blacker and by Lieut. Col. P. T. Etherton, whose experiences are faithfully and vividly portrayed in this volume. Fortunately the political intrigue, absorbing though it was, was not all-absorbing. The agitators, men like Barkatullah and Mahendra Pertab [Pratab], an Indian revolutionist who last year put in his appearance in the United States as a part of his world mission to preach a gospel of universal love, overshot the mark in their zeal to end the British raj. And so the author had intervals of rest from political duty, which he put to excellent advantage in studying the economic and social conditions of the vast areas of Russian and Chinese Turkestan. These areas, capable of extensive development, have lain unchanged, seemingly, since the beginning of time.

On reaching Tashkent, the capital of Russian Central Asia and the ancient seat of Moslem learning and culture, Lieut. Col. Etherton was made British Consul General and Political Resident in Chinese Turkestan. His task was to keep an eye on what he calls the "Bolsheviks and revolutionary scum," on the gunrunners who were smuggling arms from Turkestan to Afghanistan and on the opium smugglers carrying on an illicit trade between China and India. He did more. He mingled with the people, took part in their sports, studied their social customs on occasions of birth, marriage and death, observed the influence of Confucianism on Chinese ways of life, studied possibilities of trade and commercial development, and later set down his observations in a volume that no student of Central Asian political, social and religious conditions can afford to ignore. He writes of a little known but fascinating and picturesque country, of the mountain fastnesses and the rocky wilderness that enclose the cradle of the world.

CALEB HEATHCOTE

CALEB HEATHCOTE, Gentleman Colonist: The Story of a Career in the Province of New York, 1692-1721. By Dixon Ryan Fox. Portrait Frontispiece. 301 pp. New York: Charles Scribner's Sons. $3.

FROM the south façade of New York City Hall of Records eight statues of men honored in the city's history look down upon a metropolis which not one of them would recognize were his image to come to life. Prominent among them, in flowing wig and voluminous Mayor's robe, carved in granite, is the figure of Caleb Heathcote, than whom no one of his time was more prominent in local history. The son of a prosperous English merchant, he crossed over to the New World in 1692, a youth of 26. He brought with him enough money and influence to start him easily and quickly upon a

(Continued on Page 20)

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(Continued from Page 9)

sort of fairy-tale prince, with an arresting shock of red hair. Spike is, therefore, under the compulsion, first, of finding his princess; second, of justifying his uncle's faith; third, of shaming an effete Continent with his vitality; fourth, of vindicating the life of the imagination, the love of beauty, as against the mechanizing, standardizing, materialistic principle in current civilization, and, finally, he must face the witch and the wish.

The last wish, offered to Flecker by the only surviving witch, sets in motion Mr. Matson's extensive yet somewhat superfluous searching of values. The offering of the wish and the mental gymnastics of Flecker in his effort to arrive at a decision are accompanied by an unfortunate confusion in Mr. Matson's fantasy. At times, the tale partakes of the objective extravagance of the supernatural story of another era, and again it portrays the dream-states within Flecker's mind, after the manner of the more recent romancers. These elements are not, in themselves, irreconcilable, but the fact remains that they have not been satisfyingly synthesized.

In spite of the extra freight which is loaded upon Spike's shoulders, Mr. Matson has succeeded in making rather an engaging figure of the young painter. Spike, sitting before the little café, luxuriating in his own desolation, is a poignant picture of the harmlessly self-conscious, almost self-pitying, melancholy of adolescence. The appearance of the witch, an attractive witch with a smart hat and provocative curling black hair and friendly eyes, and the proffer of the potent ring starts Flecker on his intent consideration of the horizons of his desires. They bring him back always to himself. He plays with, and rejects the notion of enormous wealth, of a limousine, of a strange and charming lady, of fame, of unlimited power, and finally of happiness. His mental processes and his reasons for turning down the various alternatives are linked up with the larger intention of social criticism.

It transpires that Marie is only an agent for the real witch. The news is a relief to Flecker, who has his share of male vanity. It is a parlous affair to love a witch. The actual magician makes her appearance at unexpected moments, and adds a spice of the shivers to Flecker's travail with his wishes. The old witch embarks upon a rather comprehensive discussion of modern affairs, and adverts wistfully to the vanished graciousness of earlier days. She projects an amusing picture of America's repentance from speed, from machines, from noise, from meaningless extraversion; it is a jazzy extravaganza of evangelical fervor, accompanied by the sacrifice of Fords to the Grand Canyon of the Colorado.

Flecker, of course, finds his magic and the compass of his wish in Marie. It is a delightful little idyl of young love, and a fitting note on which to close. "Flecker's Magic" is not without its ingratiating qualities, its provocative interludes, its moments of lyric vision. As a whole, however, it does not quite jell.

GYPSY LIFE

GYPSY DOWN THE LANE. By Thames Williamson. 384 pp. Boston: Small, Maynard & Co. $2.50.

THAMES WILLIAMSON will be recalled for his unconventional novel, "Run Sheep Run," published last Fall. This was a stark novel of a lone man—little more than a clod—facing the natural world. It was a mountain idyll of the Sierra Nevadas, full of insight into primal life, whose potency even a melodramatic conclusion could not obscure. With the publication of his second novel, "Gypsy Down the Lane," it becomes apparent that these are the first two volumes of a projected series portraying the various aspects of the American panorama.

His publishers inform the public that Thames Williamson has been a chronic wanderer who has lived and traveled with gypsies. Also, among other things, he has been a college professor. In "Gypsy Down the Lane" he has presented an American version of "Romany Rye." Like George Borrow, he has something to say outside the narrative of picaresque incident. In its romantic appreciation of Romany ways there is a criticism of American life.

The book opens on a lyrical note—the glory of the open road, the free life of the gypsy, the wonder of nature. However, as the caravan of gypsies breaks camp with the coming of Spring, divided, moving North and South, the exultant note is subdued in the narrative of wandering. The life of the road is a series of exciting and grotesque episodes, interwoven with gypsy proverbs and a sustained, romantic plot that overshadows broodingly the adventures of the road.

Like the old romances, this tale of modern Romany has its separated lovers. Panna is separated from her Milanko, the acrobat, who goes South, while she and Yurka go into the Green Mountains of Vermont. The tribal customs of the gypsies have already arranged, through the agency of parents, that Panna and Milanko shall marry. But Yurka, who plays the violin, with his music can compel Panna to desire him.

Yurka is a sympathetic characterization. He is a marked man among the gypsies because of his mixed blood. His father had been a gorgio. He wasn't accepted as one of the tribe; he was merely tolerated. His own attitude of loyalty suffered from this situation—he was frequently of two minds.

Panna, a passionate woman of rather vicious caprice, plays one lover against the other. An unsuccessful attempt to bilk a Vermont farmer in the highlands causes the gypsies to flee Vermont. Milanko, after having difficulties on the seacoast, rejoins Worso's band as they are escaping into the foothills of the Adirondacks. Here the band follows an old logging trail until it suddenly ends deep in the mountains. Misfortunes of all kinds beset them. Instead of turning back, they push on and become lost. To such difficulties and the want of food was added the bickering of the two men and their inevitable struggle.

"Gypsy Down the Lane" is a novel of adventure that is a mixture of novelty and stereotyped fiction. It has passages that rise superior to the narrative as a whole. It has a poignant appreciation of horses and old ways, as opposed to the advent of the machine and modern standardization. It protests the crushing of the individual into types. It has a brutalized conflict that is both superb and cruel. It has a passionate feeling for life. Yet into its creation, both in its spirit and its handling, came tricky stuff that soils the novel with the cheapness of hokum.

ACTION AND ROMANCE

WHAT IS TO BE. By J. C. Snaith. 324 pp. New York: D. Appleton & Co. $2.

GETTING away to a slow start, in which he lays the foundation for what follows, Mr. Snaith gradually increases the pace of "What Is to Be" until it achieves the crowded, breathless excitement of an excellent modern romance. To regard it too critically is to forego all its flavor, but any one satisfied with good reading will be sure to find it here. "What Is to Be" has action and romance, the glamour of royalty and the anomaly of a middle-class solicitor married to a queen, all of them firmly cemented by an adequate style and method.

As melodramatic romances go, much of the stuff of "What Is to Be" has a familiar air, but the strange position which overtakes the narrator of the story gives it an original and piquant twist. John Rede Chandos is 39, head of a fast-declining law firm, and entirely undistinguished save for one fact by which he sets no store—he is a direct descendant of King Henry VI. But that fact acquires a great significance. Two royal refugees of revolution-ridden Carmania, a Grand Duchess and her niece, Ysa, are living penniless in Chandos's boarding house. After a few meetings Chandos realizes he is in love with Ysa—hopelessly, he supposes, until the dying Grand Duchess, learning of his royal descent, actually suggests his marriage with Ysa. He can't quite conceive himself the husband of a princess, but when that benevolent despot, Lady X, takes the matter in hand and insists, he seizes his happiness with avidity.

After a few months of marriage that happiness meets with a challenge. Carmania, undone by revolution, wants Ysa to return and ascend the throne. In reality her royalist colleagues want to make her a catspaw until one of them is powerful enough to seize the throne himself. Ysa is fired by the thought of

(Continued on Page 22)

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Brief Reviews

(Continued from Page 18)

career that was both interesting and highly successful. In his first year in New York he became a councilor of the province and also received judicial honors. Membership in the council brought him into official companionship with the most prominent men of the Colony, and his good financial standing added much to his importance. Before he was 27, also, he was made Colonel of the Westchester Militia, another position that brought him into association with men of wealth and distinction, since the Colonels were all citizens of consequence. But he made good with all these honors and discharged his duties so capably that as the years passed many others were given him, among them that of selection as Mayor of New York.

Starting business as an ocean merchant as soon as he arrived, Colonel Heathcote soon began to branch out into other lines. He was a contractor, he speculated in land, he received a large manor grant, the last made by the English Government, that made him Lord of the Manor of Scarsdale. At his death he was said to be worth £100,000 and to be the richest man of his day in New York. Like many other good men of his time, he did not disdain to engage in a little piracy or smuggling. But his personal reputation for probity, for dependableness, for just and righteous living stood always at as high a standard as any in the New World. As an active and zealous churchman he had hardly a rival in the Colony and his biographer says of him that with one exception he was "probably the most useful layman in the history of the Anglican Church in America."

Caleb Heathcote was a busy, useful and important factor in the life of Colonial New York, and to have his story authentically told helps to make clear and vital the manners and customs of that time. Mr. Fox is sometimes a little more verbose in the manner of its telling than seems desirable, but otherwise he has written an interesting narrative which he has evidently taken every care to make authentic. Plentiful notes following each chapter and quotations in the text are proof of his accuracy.

SPIRITUAL PEACE

SEVEN DAYS WITH GOD. By Abraham Mitrie Rihbany. 254 pp. Boston: Houghton Mifflin Company. $2.50.

MEMORIES of a childhood spent in Syria, where the author grew up in the fold of the Greek Orthodox Church, suggested the title for this volume. Out of the traditional practice of giving over each day of Holy Week to purification and sanctification was evolved his conviction that the true seeker after spiritual values must be ready to live the seven days of every week with God. In short, life cannot be divided into two spheres, spiritual and secular. Civilization is in essence a spiritual enterprise. If religion is a union of the soul with the Over-Soul, then religion "must be placed first on the program of life as the motive power of all its activities."

Dr. Rihbany finds Christianity best suited to the spiritual needs of the West, but his vision is not so limited that he believes it is the only religion. The East, too, has its spiritual ideals. Religion is the very basis of life for the Oriental "quietist." But when the West begins to imitate the East—the vogue for Eastern mysticism is spreading—the result can only be superficial. He once attended a meeting of Western "quietists." The leader told his docile hearers to relax and meditate. "Those good people seemed like mummies," says Dr. Rihbany. "There was no life in their action; it was exotic rather than indigenous. They sought to be Orientals in theory, but the overwhelming tendencies and activities of their daily lives stood against that theory."

Dr. Rihbany also refutes the arguments of those who contend that Christ received his "enlightenment" from India and was a disciple of the Buddha. There are resemblances in their teachings, but he finds them worlds apart in their ideas of life, the soul, God and destiny. However, spiritually minded believers—both the "busy" Occidentals and the Oriental "quietists"—are at one in their faith that life has a higher purpose than the human endeavor of this world. One group is building up a social order of free, educated, well-fed and well-clothed men and making the forces of nature their unrequited toilers. The other group finds the world a delusion and snare and through mystical contemplation seeks reunion with the Eternal. Which is right? Dr. Rihbany does not undertake to say. But he does believe that Christianity, if rightly tried, is sufficiently potent to lead the West to spiritual peace.

MEMOIRS OF A SPORTSMAN

THE SUNLIT HOURS. By Sir Theodore Andrea Cook. Illustrated. 321 pp. New York: George H. Doran Co. $6.

THE average man takes his sport as a diversion, but there are those who give their lives to it. To the latter class belongs Sir Theodore Cook, editor of The London Field. In his span he has been both enthusiastic participant and spectator and seems to have had a delightful time in each capacity. But even after he gave up competition he was a spectator with a purpose. He was always on hand as player, official or reporter. Now with "The Sunlit Hours" he gives a résumé of those happy years on river, turf, track and field. This English sportsman's range of taste has been catholic, including tobogganing, hockey, curling, football, cricket, fencing, riding, rowing, boxing, motor boat and horse racing and flying. His greatest love was rowing.

But the volume is not exclusively about sports. Statesmen, inventors, kings, editors, authors and artists are all recalled, often entertainingly. His mother was an artist and Sir Theodore himself has written a book on art. He devotes a page or so, too, to his taste in liquors. Indeed, as a boy he tumbled down into his father's cellar when a wine cask was leaking and got what he aptly calls "a baptism of claret."

The literary recollections are perhaps the most beguiling. Henry James at a birthday dinner once proposed his health in a characteristically florid and lengthy sentence. Then there is a moonlight silhouette of the younger Dumas sitting out upon the eerie battlements of Mont St. Michel with a damsel, breaking off his love-making long enough to tell Cook a story of his father. Cook played chess with Joseph Pulitzer, while that newspaper proprietor was simultaneously dictating an editorial for the cables, being read to aloud and listening to Hungarian music from the corner of the room. The author fails to write into the record the winner of the game, it may be from modesty.

He tutored Pulitzer's son and was the elder's private secretary. Mr. Pulitzer made pupil and teacher recite the Declaration of Independence. It was under Pulitzer that Cook first conceived the idea of entering newspaper work. The publisher of the World dispatched him up to Vermont with a blank check in his pocket to pay for an article from Rudyard Kipling, then in this country. But Kipling refused the offer from patriotic motives.

For his first newspaper interview he flew high. After being coached in the language, playing some diplomatic tennis and offering a preliminary sample of his work, he got the King of Sweden to talk for publication. On the day of the Diamond Jubilee he had the entrée to Buckingham Palace Gardens and describes how the crowd went wild and climbed the railings at sight of the royal children on the balcony. The present Prince of Wales, then a toddling infant, created a sensation by saluting "with both hands at once."

The last of the book is more contemporary. He cites England's reasons for wishing to withdraw from the Olympic Games and mentions what he has already accomplished and is trying to do as editor of The Field. Naturally, like most men of another generation, he sighs, not too plaintively, for the good old days and does not despair of their return.

"The Yarn of a Yankee Privateer," edited by Nathaniel Hawthorne and now published for the first time by Funk & Wagnalls, with an introduction by Clifford Smyth, is the personal record of a participant in the War of 1812, who describes privateering and privateersmen as they really were. The manuscript was lost for many years and was only recently run to earth in the Hawthorne family archives. The book is illustrated with reproductions of old prints, drawings, &c.—actual scenes of the period.

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NON-FICTION.

"The Road Round Ireland." Padraic Colum. (Macmillan Company.)

"Newspaper Management," Frank Thayer. (D. Appleton & Co.)

"The Arcturus Adventure." William Beebe. (G. P. Putnam's Sons.)

"The Middle Ages." E. B. Osborn. (George H. Doran Company.)

IN CONNECTION with National Music Week, May 3-9, the National Music Week Committee, 45 West Forty-fifth Street, New York City, has prepared a leaflet entitled "Two-Foot Book Shelf on Musical Subjects," containing a composite list compiled from the opinions of famous musicians and educators. The sixteen books listed are "How to Listen to Music," by H. E. Krehbiel (Scribner); "What We Hear in Music," by Anne Shaw Faulkner (Victor Company); "Fundamentals of Music," by Karl W. Gehrkens (Ditson); "Chopin—The Man and His Music," by James G. Huneker (Scribner); "Life of Ludwig von Beethoven," by Alexander W. Thayer (Beethoven Association); "What Is Good Music?" by William J. Henderson (Scribner); "The Lure of Music," by Olin Downes (Harper); "Beethoven and His Forerunners," by Daniel Gregory Mason (Macmillan); "From Grieg to Brahms," by Daniel Gregory Mason (Macmillan); "Music: An Art and a Language," by Walter R. Spaulding (Schmidt); "Child's Guide to Music," by Daniel Gregory Mason (H. W. Gray); "The Romantic Composers," by Daniel Gregory Mason (Macmillan); "Orchestral Instruments and What They Do," by Daniel Gregory Mason (H. W. Gray); "Evolution of the Art of Music," by Hubert Parry (Appleton); "Listener's Guide to Music," by Percy A. Scholes (Oxford Press); and "The Education of a Music Lover," by Edward Dickinson (Scribner). Besides the composite lists, the leaflet contains the separate lists from which it was compiled. These include, of course, a great many books not included in the composite list.

Charles E. Parker, College Sports Editor of The New York World, has written a football story called "The Whipper-Snapper," which is to be published immediately by the Frederick A. Stokes Company. Mr. Parker hails from Dartmouth College, which has produced some husky football players.

The subject of Dr. J. G. Carter Troop's free lecture at the Hotel Majestic this afternoon at 3:30 will be "Jefferson and Hamilton," by Claude G. Bowers, published last Fall by Houghton Mifflin Company.

Benjamin W. Burger, Woolworth Building, New York City, is gathering material for a biography of Henry George and will be glad to have the opportunity to examine any letters, manuscripts, speeches, &c., by or pertaining to Mr. George which readers of THE TIMES may be willing to submit to him.

George Palmer Putnam, the publisher, leaves here in June on the expedition he will head to Greenland. Among the members of his party will be Arthur Young, who spent the greater part of last year in Africa hunting lions with the bow and arrow along with Dr. Saxton Pope. The story of their adventure has been told by Dr. Pope in "The Adventurous Bowmen," which G. P. Putnam's Sons will publish in May.

Joseph T. Shipley, the author, and Greenberg, the publisher, both deny emphatically that the novel "King John" is a hoax aimed at the intelligentsia. To quote a statement given out by the publisher:

> The charge that the book is a hoax is based upon one paragraph printed backwards. Two friends going into the Museum of Art casually note the various objects in the familiar entranceway, including "The Bacchante and Her Babe"—the statue recalling the poem on the same subject. To indicate the equally indifferent nature in their exit the same paragraph is repeated backwards. Any one reading the chapter through would recognize this.

Late in the Spring the George H. Doran Company will publish "The Mayfair Calendar," by Horace Wyndham. Since the title suggests the famous "Newgate Calendar," one is not surprised to learn that the book chronicles the appearance before the law of members of the English aristocracy and that many members of that class are very much perturbed over it. Mr. Wyndham is preparing a companion volume to be called "Blotted 'Scutcheons," in which he will air the indiscretions of men and women of social prominence.

It is reported from Italy that Guglielmo Ferrero, the famous historian, is writing a four-volume novel to be published soon by Messrs. Mondadori of Milan under the title "Civili e Barbari." Two volumes are ready for the printer and the other two are undergoing revision. The first volume will bear the title "Le Due Verita." The scene of the first volume is laid chiefly in Rome of thirty years ago, and the initial plot revolves about a poisoning trial. Toward the end of the second volume the hero goes to Africa, takes part in the campaign and is captured by the Abyssinians. The two remaining volumes are not completely worked out, but the Italian-Abyssinian War will form the background for at least a part of the action.

Horace Green has been elected President and director of the publishing firm of Duffield & Co., succeeding Frederick S. Hoppin, who has resigned. Mr. Green, who has been a frequent contributor to THE NEW YORK TIMES BOOK REVIEW, served for several years on The New York Evening Post and in 1914 went abroad as war correspondent for that paper, remaining for the better part of two years. He was a prisoner in Germany and a war correspondent in the Balkans and in France. When America entered the war he joined the United States Air Service and was eventually commissioned a flying pilot, retiring with the rank of Major in the Reserve Corps. He started with Duffield & Co. as literary adviser and later took charge of the editorial and plan department. He is also advisory editor of The Forum Magazine. Among those who are associated with Mr. Green in the reorganized Duffield & Co. are Ridgley Hunt, formerly of D. Appleton & Co., who becomes a director and is in charge of the sales department; Daniel T. Walden, formerly of Alfred Knopf, Inc., who remains in charge of the manufacturing department, and Morgan F. Taylor, formerly of G. P. Putnam's Sons, who remains as advertising manager.

The author of the book of poems "Episodes and Epistles," who hides his identity behind the initials "W. L.," is said to be a butter-and-egg man—not in the current slangy meaning of the term, but in the sense that he is the head of a prosperous butter-and-egg business with offices in downtown New York. The book is published by Thomas Seltzer.

The first book to treat Franz Liszt as a romantic popular hero rather than as a musician is "Franz Liszt (L'Homme d'Amour)" by Guy de Pourtalès, announced for immediate publication by Henry Holt & Co. It is translated from the French by Eleanor Stimson Brooks. The French edition is said to have sold over a hundred thousand copies in two months, duplicating the success of Maurois's "Ariel."

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(Continued from Page 19)

duty and destiny. Everybody else sees her danger, but when she puts the final decision to John he cannot betray her trust. He gives in, to become himself a grave consideration. Ysa refuses to become queen unless he can return to Carmania with her. John, a foreigner and a commoner, is distinctly persona non grata, but the Carmania Government is forced to permit his coming.

From the moment they set foot in Carmania, John in as unenviable and anomalous a position as perhaps ever fell to man, there is no pause in the action; excitements, plots, dissensions, dangers run riot. Ysa wins the love of her people, but the leaders, particularly Razhbin, the leader of the Reds, are out to get rid of her. Matters work up to a gorgeous climax, where in one day John just escapes death in a duel when his expert challenger is murdered, the royal box at the opera is bombed, John is kidnapped by Razhbin to a fortress in the mountains and Ysa disappears. Under sentence of death, John escapes with the help of a guide, regains Ysa, and the three of them attempt to flee the country across the mountains.

The end of the book, whose outcome need not be revealed, by all odds crowns the work. There is some truly memorable writing in the account of the three fugitives crossing the mountains between Carmania and Bosnia under terrific odds, and the utter coldness and vastness and solitude make in their romantic way a magnificent setting for drama. There is something of the tense melodramatic realism of the desert flight in "Beau Geste" to this mountain flight of "What Is to Be."

Mr. Snaith has whipped up his novel with every available ingredient of romance and melodrama. From the moment Ysa and Chandos reach Carmania till the last page there is not a moment's pause, let alone a moment's dullness. Once or twice, to be sure, as in preventing Chandos's duel and in sending the incredible guide to rescue him from the fortress, Mr. Snaith requires some pretty palpable gods from the machine, but the rapid pace of his story saves it from coming to much disaster through improbability. Most of the characters, too, are human and interesting. Chandos himself, Lady X and the American Ambassador stand out in particular. Ysa is every inch a storybook queen, which is perhaps the best kind under the circumstances. One isn't tremendously interested by the love element of the story, and the first part of the book, where it dominates the action, is in every way the weakest. Later on the vision of plain Mr. Chandos as the consort of the Queen of Carmania has its humor as well as its dangers. Best of all, Mr. Snaith knows how to write, how to tell a story and where to end it.

HIGH-HANDED YOUTH

A SPORTING CHANCE. By Margaret Cameron. 270 pp. New York and London: Harper & Brothers. $2.

IN life stern reality tramples under foot man's mad and oft-times pleasant impulses. What happens in fiction, however, is a different story. So it is refreshing to read a tale of high-handed youth blithely hurdling over obstacles, riding roughshod over whatever balks its desires and cantering in at the homestretch an easy winner over all rivals in the field. Margaret Cameron's "A Sporting Chance" is a book of this sort; a perfectly impossible, perfectly irresponsible, albeit a most attractive novel of youth and love and laughter.

Percival Galahad Brazenose, a likable boy in his early twenties, is morbidly ashamed of his absurd name. He insists on being known only as "P. G.," which at college is promptly translated into "Piggy." He has a reputation for audacity and reckless daring, though his utter fearlessness is due in part to a conviction that his evil genius has exhausted its powers at his christening. The lyric burden of his baptismal name also has something to do with his revolt from everything savoring of the sentimental.

Nobody understands why a man as good-looking and as popular among men as Piggy Brazenose should so persistently avoid girls; but neither does any one know that his name is Percival Galahad, nor how terrified he is lest somebody should find it out. For even his limited experience has convinced him that the female of the species is more inquisitive than the male.

But deep under the modern veneer lies an inherent unrecognized romanticism, and even after he has left college and is preparing to enter his father's firm this unquenchable fire flares up at regular intervals, to the disgust of the elder Brazenose, a wealthy manufacturer, to whom business is a god.

Piggy is continually getting himself into hot water because of his irrepressible instinct to help the under dog. One day he jumps off Brooklyn Bridge in a heroic though mistaken attempt to save an apparently drowning man who is floundering in the East River, whereupon Brazenose Sr. lays down the ultimatum that his son must give up such romantic impulses and settle down to business, threatening that the next time his name appears in the headlines of the newspapers he will cast his son out of his life and leave him to shift for himself.

Piggy agrees. Promises of this kind, however, though readily given, are not so easily kept. No later than the next day he has a chance encounter with a total stranger who begs him to help him out of a desperate snarl. P. G. goes to Grand Central Station, meets an unknown and very pretty girl and breaks the news to her that the man she had been expecting to greet has suddenly been called away to the West. Consternation on the part of the girl, who thus finds herself penniless and alone in New York. Young Brazenose's chivalry awakens and he puts himself at the disposition of the damsel in distress. Later,

when Roberta Scott lifts her clear, glowing eyes to his, Piggy is shaken by a new sensation—an anomalous compound of warmth and shivery chill, creeping skin, tingling nerves and racing pulses. He had felt something remotely akin to it before—when he stood poised to dive off Brooklyn Bridge, for example. But this is different.

In its train follow all sorts of exciting adventures: a wild motor ride to New Hampshire, the abduction of a tearful maiden imprisoned in a lonely country house, an irate father's vengeance, savage unleashed dogs, detectives on the trail, hair-breadth escapes and, in the end, a woman's wit that turns the final, decisive trick.

A CLERICAL FAMILY

SHEPHERDS. By Marie Conway Oemler. 352 pp. New York: The Century Company. $2.

"SHEPHERDS," patterned after the old German "Chronicles of the Schönberg-Cotta Family," is the record of happenings in the family of an American clergyman, the Rev. John Halsey, pastor of a poverty-striken church in the factory district of a fairly large city. The chronicler is Jack Jr., the minister's attractive fifteen-year-old son, who sets down the various incidents because "everything that happens to yourself and your family is very interesting to yourself and your family." Jack's records, however, have a broader range, holding an appeal for readers of all ages; the very simplicity of their telling making them touchingly human.

The two shepherds of the story are Dr. Halsey, beloved of his parishioners because of the true Christ-spirit that motivates his every act, and Alice, his eldest daughter, who, in addition to her many parish duties and household cares, brings up her motherless young step-sister, Cissy, and her three step-brothers, Jimmy, Jack and Florian.

Though clergymen's children are supposed to be either sanctimonious prigs or obstreperous little devils, the Halsey quartet are very real, lovable, wholesome youngsters. They are often in hot water, but their hearts are in the right place, for they are quick to deprive themselves of material comforts when their sacrifices benefit their unfortunate neighbors, most of whom are members of their father's motley congregation.

The book is divided into six episodes, each one of which forms a complete story in itself. Two of these, "The Playbaby" and "Margot and the Littlest Star," are written with remarkable depth of feeling and pathos. "The Playbaby" depicts the heart hunger of a childless wife, whose mother-craving is finally stilled through the direct yet unwitting intervention of the Halsey

(Continued on Page 24)

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Current Magazines

THE Right Rev. Charles Fiske, D. D., Episcopal Bishop of Central New York, writes in the May number of Harper's Magazine on "The Church and the Law: A Protest." Bishop Fiske is not one of those who would reform mankind by legislation. He reminds us that that was not Christ's way.

He was not in the strict sense of the word, a social reformer. Instead of urging legislation or preaching social revolution, He contented Himself with arousing a new conscience that would itself gradually solve the problems. Indeed, the strength and power of His work lay in this very fact, that He declined to advocate specific reforms. He did something better: He set forth large principles which made reform inevitable.

And this is precisely what Bishop Fiske would have the Church do. He says:

The Church must go back to the method of its Lord—reform and renew men by the winsomeness and attractiveness of His teaching, instead of compelling them to behave by reliance on the civil arm. Some things we have been doing which we never should have attempted, and because we have tried them we are losing our moral influence. Men sneer at our amateur efforts and laugh at our hysterical parsons, or become annoyed or even angry at our theoretical pronouncements and leave us alone!

Other articles in this number are "What France Thinks of Her War-Time Allies," by André Tardieu; "South of the Potomac," by H. G. Dwight; "The Decline of Conversation," by Albert J. Nock; "Men in Politics," by Emily Newell Blair; "Tolerance," by Harry Emerson Fosdick; "What Is Behaviorism?" by John B. Watson; "The Whirlpools of the Weather," by Henshaw Ward; "Who Owns America?" by John T. Flynn; "Alice Hamilton, M. D.," by Elizabeth Shepley Sergeant; "Jungle Commonwealth and Jungle Marriage," by John W. Vandercook, and "Immortality as a World Cure," by Edward S. Martin. There are stories by Helen R. Hull, E. M. Delafield and Lee Foster Hartman; and poems by Elizabeth Morrow, S. Foster Damon, A. A. Milne, Alice Brown and Edward Davison. In "The Lion's Mouth" are contributions by Laura Spencer Porter, Charles A. Bennett and Chester T. Crowell, with drawings by A. B. Walker.

New Masses, which makes its bow with the May number, appears to be a reincarnation of the old Masses which perished some years ago. It is published at 39 West Eighth Street, New York City, and the editors are Egmont Arens, Joseph Freeman, Hugo Gellert, Michael Gold, James Rorty and John Sloan. To assist these gentlemen in the task of getting out a 32-page monthly magazine there are thirty-five contributing editors and an Executive Board of sixteen members, and, lest these be not enough, the editors ask their readers to help, offering a prize of $50 for the best letter of five hundred words or less submitted between now and July 1. The policy of the magazine is indicated in an editorial which reads in part:

As to the magazine, we regard it with almost complete detachment and a good deal of critical interest, because we didn't make it ourselves.

We merely "discovered" it.

We were confident that somewhere in America a New Masses existed, if only as a frustrated desire.

To materialize it all that was needed was to make a certain number of prosaic editorial motions.

We made the motions, material poured in, and we sent our first issue to the printer.

Next month we shall make, experimentally, slightly different motions and a somewhat different New Masses will blossom profanely on the news stands in the midst of our respectable contemporaries, the whiz-bangs, the success-liturgies, the household aphrodisiacs, the snob-baedekkers and the department store catalogues.

The contents of the first issue include "A Dialogue in Limbo," by Babette Deutsch; "John Sherman's Progress," by Robert Dunn; "Around the May Pole," by Michael Gold; "Apology for Bad Dreams," a poem, by Robinson Jeffers; "Bishop Bares All," by William Montgomery Brown; "The Bus-Boy," by Nathan Asch; "The Battle of Passaic," by Mary Heaton Vorse; "Song of New York," a poem, by Claude McKay; "That's All There Is," by Karol Rembov; "Memories," a poem, by Mark Van Doren; "Revolt in the American Colleges," by Norman Studer; "Return of the Native," by Scott Nearing; "Advice to Hamlets," a poem, by James Rorty; "The Five-Dollar Guy—A Story," by William Carlos Williams; "The War of Cultures," by M. H. Hedges; "Three Poems," by Hal Saunders White; "Coal Is Cheaper Now," by Art Shields; "The Mechanical Ballet and the New Enchantment," by Edwin Seaver; "Railroad Yards," a poem, by Whittaker Chambers; "Blame the Muse," by James Rorty; "No Taller Than a Cross," a poem, by Witter Bynner; "Diplomacy," by Robert Dunn; "Theodore Dreiser and the American Novel," by Edwin Seaver; and cartoons and illustrations by William Gropper, Adolph Dehn, Stuart Davis, Art Young, I. Klein, Boardman Robinson, Wanda Gag, Louis Lozowick, F. S. Hynd, Otto Soglow, Hans Stengel and A. Ronnebeck.

The American Mercury for May is more than usually vituperative. Mr. Mencken in his editorial convicts the United States Government of imbecility and conduct unbecoming a gentleman, his indictment being based largely on the Lady Cathcart case. Nils Frederikson Brown, who is the associate editor of a Swedish-American newspaper in Minneapolis, writes of "The Swedes Among Us" in a way that will undoubtedly endear him to those of his fellow-countrymen here who are given to intellectual snobbery, and those apparently, are the only ones for whom he has any use. Kansas will bleed again when she reads "Major Prophets of Holy Kansas," by Charles B. Driscoll. In his "Diatribe Upon a Manly Theme," Owen P. White tells what he thinks of modern prizefighters and the deluded public which supports them. "The Springfield Republican" gets its come-uppance from Duncan Aikman, who once worked on that paper. The methods of those who administer the educational system of New York City are thoroughly lambasted by Robert D. Starett in his article, "A Teacher in New York." And in his department, "The Theatre" George Jean Nathan publicly reads Mr. Augustus Thomas out of the congregation of dramatists. Other features of this number are "On Learning to Play the 'Cello," by Doris Stevens; two pages of verse by Oklahoma poets; "Diplomat," by Sterling Upshur; "North Carolina," by Nell Battle Lewis; "The Blue Spruce," by Winifred Sanford; "The Fathers at Work and Play," by Harry Elmer Barnes; "Sour Milk," by Nicholas Kopeloff; "The Band," by John Redfield; "The Plight of the Poet," by Babette Deutsch; "General Alexander Bradley," by Edward A. Wieck; "Quarry of the Godly," a story, by Stanley Walker; "Go-Getters of the Main," by Henry Tetlow, and "The Passing of the Free Editor," by William Allen White.

Word-Lore is a new magazine published in London and described in its subtitle as "The 'Folk' Magazine, a Recorder of Dialect, Folk Song, Ballad, Epigram, Place Name, Phrase and Field Lore." The first number contains a poem, "The Pity of It," by Thomas Hardy, reprinted from "Moments of Vision"; "Dowsing and Josing," by D. M. Cary; "Hoo Ista Ta-Day?" a poem in the Cumberland dialect, by William J. Todhunter; "Shoo-All-Ye-Birds, Shoo-All-Ye-Birds," a dialect story from the Mendip Hills, by Frederick C. Taylor; "Folk Songs of the Upper Thames District," by Alfred Williams; "When Shall We Be Married, Dear John," an old Somerset song, contributed by Miss A. Violet Gandy; "Craft Surnames," by G. M. Fraser; "The Lore of the Unwritten Word," by Sona Rosa Bufstein; "'Llyn Eigiau': The Lake of Desolation," by Nesta Llewelyn, and a number of shorter, unsigned articles and notes, besides a department of "Notes, Queries and Answers," and a "Young People's Page." Among the craft surnames noted by Mr. Fraser there are, besides the more familiar ones, some from the Gaelic that are not so well known, as, for example, MacGruther, meaning son of the Brewer; MacIntyre, son of the Carpenter; and MacGowan, son of the Blacksmith.

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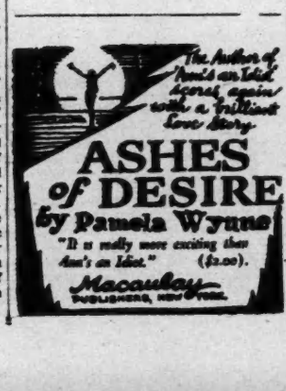

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Western Civilization

(Continued from Page 1)

laire's verse or Wagner's music are "simply non-existent." Art becomes a sport, "to be played before a highly intelligent audience of connoisseurs and buyers" and pragmatism does duty as a philosophy.

As the hallmark of city civilization is money, so the typical symbol of the "passing away" is imperialism. Imperialism is civilization unadulterated. Where the cultured man directs his energies inward civilized man directs his energies outward. "The expansive tendency is a doom, something daemonic and immense which grips, forces into service and uses up the late mankind of the world-city stage, willy-nilly, aware or unaware." What Cecil Rhodes, with his gigantic wealth, his vast political and economic schemes, his conception of the "duty of civilization," was to his day and generation so to theirs are the Governments, statesmen or men of affairs who seek to extend the area of their power.

What, some one will ask, is to be hoped for the future in the face of this inexorable destiny that has humanity in its grasp? According to Spengler, nothing. "We have no right to hope in the face of facts." Our business henceforth is to inform ourselves of what is bound to happen, for nothing else can happen. Our only freedom is to do "the necessary or nothing." "To lament it and blame it is not to alter it. To birth belongs death, to youth age, to life generally its form and its allotted span." The philosopher or the poet may deplore the case, "but it is not in our power to make otherwise." We are what we are, we shall be what we must become.

From whatever angle the question is viewed the outcome is the same. Every philosophy, for example, is merely the expression of its own time, since there are no eternal truths, but what passes for philosophy today is only a futile threshing of old straw. No philosopher any longer has any "real standing in actual life" and "the mere idea of calling upon one of them to prove his intellectual eminence in government, diplomacy, large-scale organization or direction of any big colonial, commercial or transport concern is enough to evoke our pity." Doubtless the restatement of the views of a hundred predecessors will continue to be practiced as a profession, but it were "far better to construct an aero-engine than a new theory of apperception that is not wanted."

As with philosophy, so with art. Civilization ends great art, first by producing a classicism imbued with sentimental regard for an ornamentation long archaic and soulless, and second by gendering a romanticism which sentimentally imitates not life but an older imitation.

What is practiced as art today—let it be music after Wagner or painting after Cézanne, Leibl and Menzel—is impotence and falsehood. In the shareholders' meeting of any limited company or in the technical staff of any first-rate engineering works there is more intelligence, taste, character and capacity than in the whole music and painting of present-day Europe. * * * What do we possess today as "art"? A faked music, filled with artificial noisiness of massed instruments; a faked painting, full of idiotic, exotic and showcard effects, that every ten years or so concocts out of the formwealth of millennia some new "style" which is in fact no style at all, since every one does as he pleases; a lying plastic that steals from Assyria, Egypt and Mexico indifferently.

The outlook for Western science is no brighter.

The few sciences that have kept the old fineness, depth and energy of conclusion and deduction and have not been tainted with journalism—and few, indeed, they are, for theoretical physics, mathematics, Catholic dogma and perhaps jurisprudence exhaust the list—address themselves to a very narrow and chosen band of experts. In proportion as megalopolitan shallowness and triviality drive arts and sciences on to the bookstall and into the factory, the posthumous spirit of the culture will confine itself more and more to very narrow circles; and there, remote from advertisement, it will work in ideas and forms so abstruse that only a mere handful of superfine intelligences will be capable of attaching meanings to them.

Lastly, in the field of ethics or morale mankind of the West is "under the influence of an immense optical illusion. Every one demands something of the rest. * * * The modern revolutionaries—Stirner, Ibsen, Strindberg, Shaw—are just the same; they have only managed to hide the facts (from themselves as well as from others) behind new formulae and catchwords." Socialism, which to many has seemed to offer the prospect of a happy ending, "owes its popularity only to the fact that it is completely misunderstood even by its exponents, who present it as a sum of rights instead of as one of duties." The man of culture possesses an instinctive and conscious morale, but when life becomes fatigued, when in a great city one feels the need of "a theory in which suitably to present life to himself," morale becomes a problem, and problems are functions of logic. Culture, in short, has soul, while civilization has only activities and actualities.

Such in barest outline is the Spengler philosophy of history. Not all historians, we may be sure, will accept without dispute the facts upon which the theory is grounded, and now that the book, in important part at least, has been made available to those who cannot read difficult German, the criticism which has already been launched against the theory will doubtless be redoubled. Analogy has never failed to prove itself a dangerous method when applied to history, and one who aspires to interpret the past runs always the risk of finding what he wishes to find and of discerning tendencies where on other grounds he hopes they may appear. In spite of his depreciation of causes, Spengler seems to make much of causality in the historical process at the same time that the part played by revolution is apparently minimized. There is an uncomfortable impression that the theory proves too much, that the analogies between historical periods or phases of life are sometimes farfetched and that the spiritual relationships which are brilliantly clear to Spengler may be less clear to other scholars equally well informed.

Whatever the personal reaction, however, the theory and its outlook are alike appalling. The larger part of what has passed for progress in the historical epochs of which we know most turns out to be under Spengler's withering scrutiny only progress toward decay. The destiny of civilization is destruction, and there is no power in mankind to stay the event. We are the victims of inexorable fate and one thing shall happen alike to us all. Whether, after all is said and done, the civilization that is passing may not be followed by another culture which other times, though not our own, may enjoy, whether the clouded setting of the Western sun may not reveal a rising star in the East to which later ages may look with hope, are questions which Spengler does not answer. We have taken ship, we have made the voyage, we are coming to shore; before long we must step out, for destiny commands.

Latest Works of Fiction

(Continued from Page 22)

brood. "Margot and the Littlest Star" is built around the anguish of a motherless, sensitive girl, adopted by a rich man, too self-engrossed in his profession to give her anything but perfunctory care. Unable to fear the loneliness of a home where love is not, Margot runs away to the Halseys, the only real friends she has ever known. On her way there she is knocked down and run over by a truck, and her death awakens in her foster-father a tardy realization of what he has missed in failing to win the heart of her who was left him as a legacy by the woman he had idolized and lost in his youth.

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Notes on Rare Books

THROUGH the courtesy of Mr. Ernest Maggs of Maggs Brothers, London, we have received a bibliophilic curiosity, "A Lyttel Booke of Nonsense." This is a new edition printed and published by Philip Sainsbury at the Cayme Press, 21 Stanhope Mews, West, London, June, 1925. It is a compilation of seventy-six engravings, chiefly woodcuts, most of which originally appeared four centuries or more ago in books familiar to collectors of incunabula and the productions of the sixteenth century. Each is introduced by a limerick, usually an appropriate limerick and occasionally a good one. These are written in an ultra-modern and worldy fashion and derive their themes from the narrative quality of the cuts. Sometimes this distinguishing element is possible of a number of interpretations, but the compiler has made it very easy for us, less gifted in such an art, by generally emphasizing its most obvious character.

To cut Number 74, which originally appeared in the "Aesopus," printed by Sorg at Augsburg, circa 1479 (fol. 25 verso), is assigned,

There was an old Lady of Box,
Whose husband was put in the Stocks;
When she said, "Are you snug?"
He said, "Bring me a rug—
Or at any rate knit me some socks."

This is fairly representative of the quality of the limericks offered for the reader's regalement. It will be obvious that such work is pretty close to burlesque. However, one should, we suppose, accept this sort of thing in the spirit it is offered: as a light entertainment, a kind of bibliographic vaudeville. It is this quality of the variety show that may make it welcome as a diversion to collectors of early illustrated books. Those endowed with sufficient bibliophilic fervor may derive some practical satisfaction from this volume by labeling the seventy-six illustrations which it contains. For the unequipped this will be no easy task.

Of the making of limericks there is no end, but that seems hardly reason enough why the producer of this amiable trifle should be concealed under the initials "R. D." with which he signs his brief preface. He probably has some good reason for this, although it is not apparent in this volume. Though we may not know who he is, we do know at least that he is light-hearted.

***

WITH two catalogues recently published, Alwin J. Scheuer, 26 East Fifty-sixth Street, New York City, makes his first bow to a prospective audience of bookmen and collectors. This courtesy is different from the casual and familiar gesture of American dealers, and for that reason, if for no other, we think he is certain to acquire his audience. The catalogues of those American booksellers who issue them are more often than not conventional, practical and uninspired. They do not attempt to compete with the English and Continental dealers, many of whom issue book lists that are exceedingly attractive and valuable. A considerable difference in the cost of production must, of course, be weighed, but Mr. Scheuer has at least shown that it is possible for an American dealer to match the best of the Europeans.

The first catalogue of these two is devoted to sets; the second to "literary rarities," with a separate division of fine, and sometimes distinguished, bindings. Catalogue No. 2 we think one of the most attractive and inviting issued by an American dealer. While it offers visual satisfaction because of its excellent reproductions and its typographical regularity, its chief value is naturally derived from its contents. The first division, alphabetically arrayed from the ubiquitous a'Becket to Voltaire, offers a number of pieces which are desirable despite their familiarity. Among them are such as Barclay's "Lost Lady," Beaumont and Fletcher's Works, 1647-1652; E. B. Browning's "Essay on Mind" and some quite superior Dickens's and Thackeray's works in "parts." More conspicuous because they are unique are such pieces as the Kilmarnock Burns, presented to Lady Glencairn by the author; and Dickens's "Bleak House," inscribed by him to Marguerite Power.

While this main portion of the catalogue displays four or five attractive bindings and an unusual array of books with good fore-edge paintings, the most distinguished bindings are in the second division. This is richly illustrated with plates of bindings ascribed to the Eves, enameled productions in the Lyonese manner, seventeenth and eighteenth century French and English bindings by, or attributed to, Le Gascon, Mearne et al., and the armorial bindings that once decorated the tables of French Kings and their courtiers.

***

AT the time of the War of Independence nine Colonial colleges in America were administering intellectual and spiritual advice to the worthy, the wealthy or the curious. All of them survived the lean seven years of the Revolution. They were Harvard (founded 1636); William and Mary (1693); Yale (1700-1701); Princeton (1746); King's (now Columbia, 1746); University of Pennsylvania (1753); Brown University (1756); Queen's (now Rutgers, 1766), and Dartmouth (1769). An excellent survey of these Colonial institutions in the Revolution, well worth the process of elaboration, is presented by William H. S. Demarest of Rutgers College in the April number of The Americana Collector. Although Mr. Demarest devotes ten pages to his thesis his subject cannot be adequately treated within such confines. The author himself writes of it as a running review. It is a very readable essay, and we wish that Mr. Demarest could be persuaded to expand it into an account of each institution individually. It has, perhaps, been done before, but despite that it will find many readers.

The Americana Collector has a number of other essays about this and that, offering a diversified entertainment to Americanists, and it has, too, the inimitable "Comments and Arguments" from which its editor and his public both derive a justifiable "kick."

***

THE bibliography of the Edinburgh edition of Burns's Poems, 1787, is still, apparently, in an undetermined state. It had long been believed that there were two issues of this volume printed in the same year, but Miss Henrietta Bartlett offered conclusive evidence that these were two separate editions printed by Creech. The textual variations of these are given in the notes to Lots 56 and 57 of the Chew sale catalogue, Anderson Galleries, Dec. 8, 9, 1924. In this the edition with the error "stinking" for "skinking" in the poem "To a Haggis" is placed first.

Disagreement with the conclusions there offered, however, is submitted by John Drinkwater through the notes to Lots 14 and 15 of the Anderson Galleries' sale catalogue for May 5, which reverses the editions. This may succeed in complicating the matter somewhat, but we believe that most collectors will still be willing to accept the arrangement designated in the Chew sale catalogue. It is an exceedingly difficult matter to determine just which of these two are first and it may perhaps never be satisfactorily decided. To all but bookmen this will make no difference, of course. There are in existence, we believe, examples of the Edinburgh edition with sheets of both editions mixed, or with sheets on which corrections have been made while passing through the press and other puzzling variations. A typographical juggler, such as Creech, Burns's printer, does add considerably to the gayety of collectors, and explains, perhaps, why many bibliographers wear so haggard a look!

But the Edinburgh Burns and its bibliography is only an incidental matter in the Anderson catalogue for May 5, wherein is recorded a really interesting collection of books in English literature from Mr. Drinkwater's library. There are but ninety-five of these, but among them are some very rare books. The balance of the sale, another fifty-odd pieces, are miscellaneous books in English literature, illuminated manuscripts, &c., from several collections.

***

American Historical Autographs, Letters and Documents, forming Part One of the collection of the late Charles P. Greenough, Brookline, Mass. (722 lots) will be sold by the Anderson Galleries, May 3 and 4.

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C. E. Montague's Novel

(Continued from Page 7)

Auberon, an early imaginativeness crushed by the mill of public school, remains athletic and "thick." No one, not even Compton Mackenzie, has drawn more hauntingly the glamour of college years, of early friendships riveted amid an ambient so dreamlike in its secular beauty that the most successful of lives to follow are confessed an anti-climax; the shaven lawns, the gray Gothic roofs and spires, the lush meadows that border the Thames and Isis, the drift of lanterned boats on the river through the long English twilight.

Auberon found that the life at St. Mary's was just about as strenuous as lying at full length in the sun, with soft music playing. Learning was dross in their sight. Base was the man who worked or was poor.

At the end of his four years:

> They had made him as competent as a newly hatched sparrow to keep himself alive if he were suddenly dropped out of the nest.

Grim reality comes with the war, and when Auberon's worship of his brilliant friend has stood the test of Victor's engagement to the loved orphan cousin, now grown a beautiful and clever woman, both young men enlist as privates in what used to be termed a "gor-blimy" battalion recruited at haphazard from the slum and the mansion. Auberon wins through by sheer physique and determination. Under the strain of abuse and insult from a foul-mouthed sergeant, Victor's finer and weaker-tempered spirit breaks. He is already benumbed and out of his wits when the wind of a shell knocks him down, stunned, but unwounded, in the course of a night attack. Stumbling to his feet hours afterward, he wanders toward a cottage just behind the firing line, where a young peasant woman traps him, burns his uniform and keeps him in place of her slain man through the years of fighting. A British Provost-Marshal, with the soul of a hangman—drawn, we feel, by a pen dipped in loathing, but from a very actual memory—smells out the story and closes his hand on the hapless victim of shell-shock when the time seems ripe. Victor's epitaph is one of the hateful General Routine Orders referred to above.

"When beats the drum," says an ancient Scots proverb, "laws are dumb." Mr. Montague's novel is, first and foremost, an indictment of this lawless law that is administered "in the field," and, in any critical estimate, neither the beauty of the pre-war chapters nor the vivid description of the front in the later ones should pre-empt the place that the author himself has chosen to give it. There are soldiers today, unrepentant across the perspective of eight years, who will tell you that military executions upon that very vague charge, "desertion in the field," are a grim necessity, and that the duty to "carry on" during the disheartening years of the late war had assumed a terrible urgency before which all other considerations had to give way. Among them seems to be General Robert Lee Bullard, if one may judge from a rather vague but significant sentence in his recently published Reminiscences:

> No severer, no more exacting discipline—as it seemed from all reports and indications—was ever placed upon men than was placed upon the British in the last half of 1917; they could fight on.

It is noticeable, however, that the American leader applies his judgment only to the European armies and that he records strenuous efforts of his own to save five obscure negro privates in his own army from such a fate. American military law, indeed, was markedly merciful where men temperamentally unfitted to face the terrors of war broke down. In this, perhaps, it only reflected the more merciful administration of American criminal law at home, a mercifulness, by the way, which publicists in large numbers are imputing to this country today as a national weakness. France and England saw things differently. A number of admitted miscarriages collected by the Clarté group, and which were the basis of an article published in The New York Nation some two years ago, make heartrending reading. Mr. Montague's case, so far as we are let know, is imagined, and his fine novel suffers from being overburdened with that most ungrateful of all things in fiction, an implied thesis. But the sacrifice he has made in order that some of the squalor that underlies "the thunder of the captains and the shouting" might be uncovered is all the more creditable to him, because the quality of his writing marks him as an author to whom no path, however pleasant or profitable, is closed whenever he chooses to take it.

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Fifty Books That Please the Eye

(Continued from Page 2)

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Addresses at the Opening of the American Wing. $5. Printed by D. B. Updike, the Merrymount Press, Boston.

Catalogue of George Bellows Memorial Exhibition. $1. Illustrated. Designed by Carl Purington Rollins. Printed by E. L. Hildreth & Co., Brattleboro, Vt

Museum of Fine Arts, Boston.

Catalogue of the John Singer Sargent Exhibition. $1.75. Illustrated. Printed by the McGrath-Sherrill Press, Boston.

Douglas C. McMurtrie, Inc., New York.

The Significance of Anthony Trollope, by Spencer Van Bokkelen Nichols. $7.50. Illustrated. Printed by Douglas C. McMurtrie, Inc.

John Henry Nash, San Francisco.

Sonnets From the Portuguese, by Elizabeth Barrett Browning. Frontispiece etching by John Stoll.

Newark Public Library, Newark, N. J.

The Richard C. Jenkinson Collection of Books. $1. Printed by D. B. Updike, the Merrymount Press, Boston. Woodcut by Rudolph Ruzicka.

Princeton University Press, Princeton, N. J.

History of the Byzantine Empire, by Charles Diehl. $2.50. Designed by Frederique Ward.

Roosevelt Memorial Association, New York.

Roosevelt Memorial in the City of Washington. $5. Illustrated. Printed by the Pynson Printers, Inc., New York.

William Edwin Rudge, New York.

XXVIII Sonnets, by Mrs. William Lowell Putnam. $7.50. Typography by Bruce Rogers.

Roderigo of Bivar, by T. Sturge Moore. $6. Typography by Bruce Rogers.

Studies of Modern Painters, by Arthur Symons. $7.50. Typography by Bruce Rogers.

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You Who Have Dreams, by Maxwell Anderson. $2. Printed by the Pynson Printers, Inc., New York.

Taylor & Taylor, San Francisco.

John Irby's Passing. (For private distribution.) Designed by Henry H. Taylor.

University of Chicago Press, Chicago.

Gold's Gloom. Tales From the Panchantantra, translated by Arthur W. Ryder. Designed by Vojtech Preisig.

University Press, Cambridge.

Verses by F. R. H. Jr. (For private distribution.) Designed by Cornelius Spaans.

D. B. Updike, the Merrymount Press, Boston.

The Book of the Jacob Wendell Scholars. (For private distribution.) Illustrated.

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The Life and Times of Laurence Sterne, by Wilbur L. Cross. $7. Illustrated. Designed by Carl Purington Rollins. Printed by E. L. Hildreth & Co., Brattleboro, Vt.

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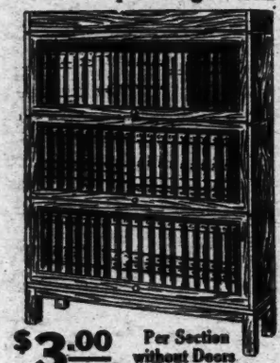

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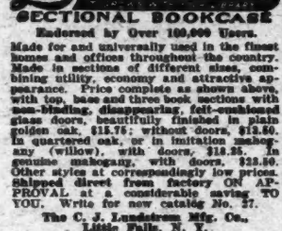

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QUERIES

"A Magnificent Highway"

G. E.—I have been told that Longfellow somewhere describes a country road as being a magnificent highway, but it finally dwindles into a squirrel track and runs up a tree. Would some one kindly help me find it?

"A Gay Corpse"

T. T. F.—Twelve or more years ago an anonymous poem appeared in these columns in which these lines occurred:

What a gay life a corpse must lead
In the ground so calm and cool.
Scorning the trifles, the mortals must need,
And pitying the sage and the fool.
Lying at rest on earth's calm breast,
No battle of life to win.

Can any one tell me where to find it, the title, and the author's name?

"The Cooky Jar"

P. H.—I would like to find the poem called "Somebody Did," and the author's name, if possible, of which the first lines are:

Somebody stood on the top of the chair
And looked in the cooky jar away up there.

"The Willow Bough"

F. E. C.—Where can I find a poem by Eugene Field called "An Autumn Treasure Trove," the last line of each stanza ending with "the gold of the willow bough." It is not in his complete poems published by Scribner's.

"Pause and Look Back"

K. B. W.—Would some one tell me the rest of the poem beginning:

A place in thy memory, dearest,
Is all that I claim,
To pause and look back
When thou hearest the sound of my name. * *

"Her Annuity"

A. T. W.—Can you advise me of the words of "Her Annuity," a Scotch poem, the following being part of same: "The pest gang o'er her very roof, but she ha'd out her hoof."

"Rip Van Winkle"

K. G. W.—I am eager to secure a copy of an old story, told in rhyme, of Rip Van Winkle, the first stanza of which contains these lines:

Near a village * * * in a cottage small,
Lived Rip Van Winkle, known to all,
As a shiftless, drunken, harmless lout,
Who never would work, but roamed about.

"Bring Me My Harp"

J. N. A.—Can any one help me find an old poem of which one of the stanzas is given below:

Bring to me my harp again,
Let me hear its gentle strain,
Let me hear its voice once more
Ere I pass to yon bright shore.

"From Ingersoll"

J. M.—Would some one help me find the eulogy delivered by Robert Ingersoll at his brother's funeral in 1879, which was read recently at Mr. Burbank's funeral?

"Van Amberg"

A. C. A.—Please let me know where I may find the poem beginning:

"Van Amberg is the man with all his might shown.
He goes right in the lion's den and tells you what he knows."

"King Henry"

J. E. M.—I want to find an old poem of which I can recall, in a disjointed manner, only a few lines as follows:

In Henry's reign, our darling King
Whose praises still the Frenchmen sing
A peasant once with idle song
Was riding happily along toward Paris,
And when near that place a sturdy rustic met.

"The Blue Coats"

C. L.—I would be grateful if some one would furnish the complete poem which tells about William Newell interceding with President Lincoln relative to pardoning a Union soldier named Abrams from Monmouth County, N. J., during the Civil War. A part of the poem reads as follows:

My heart is far too soft;
I've pardoned the blue coats far too oft.
I've promised the next one should meet his fate.
I cannot do it, you are one too late.

"London Is a Man's Town"

J. F. F.—I would like to obtain a poem, which is supposed to have been written by one of our A. E. F. men, and which contains this line:

"Old London is a man's town."

"The Dignity of Truth"

E. G. G.—Where is the quotation: "the dignity of truth is lost by much protesting," to be found? It is not from Shakespeare, unless in the sonnets.

"From Swinburne"

E. H. F.—Would some reader familiar with Swinburne help me place a fine extract which I saw quoted some years ago? It begins, "When the strong man" and ends, "and shall not die."

"By Thomas Hardy"

M. I. N.—Can any one supply the sonnet by Thomas Hardy on the relation between man and his maker expressing the idea that he felt there was a conscious deity. I believe this sonnet appeared in Harper's Magazine about six months ago.

"Three Ships"

H. L. O.—Please inform me where I may find the remainder of a poem beginning: "I sent three good ships out to sea: Faith, Hope and Charity," and the author of it.

ANSWERS

"A Paltry Wish"

H. BENEDICT, Catskill, N. Y.—The request of H. E. F. in your issue of April 18 seems to refer to some rhymes of mine printed in The Ellenville Press over fifty years ago, though why they should survive in anybody's memory or I should have retained a copy is something of a puzzle." The poem Mr. Benedict enclosed is too long to print here, but we give below the second stanza, which contains the lines wanted by our correspondent. A copy of the complete poem has been forwarded to him.

I wish—a common wish, indeed—
My purse were somewhat fatter,
That I might cheer the child of need,
And not my pride to flatter;
That I might make oppression reel
As only gold can make it,
And break the tyrant's rod of steel
As only gold can break it.

"A Certain King"

FREDERICK J. SHEPARD, Buffalo, N. Y.—B. A., in your issue of April 11, asks for some verses under the title "What I Am Thinking." They appear to be one of the several versions of "King John and the Abbot," to be found in all the old collections.

"Each Man Know Himself"

WILLIAM ASHCROFT, Elmira, N. Y.—I enclose a copy of Valentine Vousden's famous poem asked for by M. M. P. in your issue of April 11:

EACH MAN KNOW HIMSELF.

Let each man learn to know himself;
To gain that knowledge let him labor
First to correct within himself
The faults he finds most in his neighbor.
How lenient our own faults we view
And conscience' voice adaptly smother,
But, oh, how harshly we review
Those self-same errors in another.
And if we meet an erring one
Whose deeds are blamable and thoughtless,
Consider, ere we cast the stone,
If we ourselves are pure and faultless.
Oh, list to the small voice within,
Whose whisperings oft make men confounded,
And trumpet not another's sin—
You'd blush deep if your own were sounded.
Or, in self-judgment if you find
Your deeds to others are superior,
To you has Providence been kind,
And you should be to those inferior.
Example sheds a genial ray
Of light that man are apt to borrow,
So, first improve yourself today,
And then improve your friends tomorrow.

Chorus.

Let each man learn to know himself;
To gain that knowledge let him labor
First to correct within himself
The faults he finds most in his neighbor.

John H. Taylor, Newark, N. J., and Louella D. Everett, Boston, Mass., contributed copies of the poem, one of which has been sent to our correspondent. Mr. James Lyons, Woodhaven, L. I., also sent in the poem, and writes that he knew the author personally and heard him sing this song in Dublin many times.

"Educate Our Masters"

W. E. ALLEN, New Brunswick, N. J.—In your issue of April 11 J. C. asks for the quotation, "Now we must educate our masters," suggesting that it would be found in Lord Beaconsfield's books. It will not be found in any of his writings. The remark was made by Dr. Robert Lowe after the Conservative Party took the leap in the dark of passing in the late sixties the Household Suffrage bill.

"Count That Day Lost"

GEORGE W. LYON, Pittsburgh, Pa.—Answering E. W. B. in your issue of April 11, as to the lines:

Count that day lost
Whose low descending sun
Views from thy hand
No worthy action done.

Bartlett's "Quotations" gives this as author unknown, and adds two footnotes as follows:

Note 1.—In the preface of Mr. Nichol's work on autographs, among other albums noticed by him as being in the British Museum is that of David Krieg, with James Bobart's autograph (Dec. 8, 1667) and the verses—Virtus sui gloria:

"Think that day lost whose descending sun
Views from thy hand no noble action done."

Bobart died about 1726. He was a son of the celebrated botanist of that name. The verses are given as an early instance of their use.

Note 2.—This is found in Staniford's "Art of Reading," third edition, page 27 (Boston, 1803).

A number of readers answered this appeal.

"The White Pilgrim"

MRS. THACKERAY HILLMAN, New York.—I have the book, "The Life of the White Pilgrim," which contains the hymn "The White Pilgrim," wanted by M. G. P. (see heading "By a Quaker Girl") in your issue of April 11. The author was Elder John Ellis of Dayton, Ohio. The "white pilgrim" was Elder Joseph Thomas (March, 1791-April, 1825), who traveled always dressed in white velvet, which made him a notable figure. The poem contains forty lines and is too long to publish, but a copy has been sent to our correspondent. It begins:

I came to the place where the white pilgrim lay,
And sadly I gazed on the tomb;
When in a low whisper I heard something say,
How sweetly I sleep here alone.

Louella D. Everett, Boston, Mass., writes that the poem is by Herman Charles Merivale, an English lawyer, dramatist, novelist and poet, born in London in 1839, and died in 1906. His volume of poems entitled "The White Pilgrim" was published in 1883. The lines Miss Everett quotes in her letter are the same as the ones given above.

"Creation"

LOUELLA D. EVERETT, Boston, Mass.—The poem entitled "Creation," desired by M. G. P. in your issue of April 11, may be an extract from a long religious epic by Sir Richard Blackmore (1658-1729). Extracts from it are to be found in many collections of older British verse. A selection I have begins:

You ask us why the soil the thistle breeds;
Why its spontaneous birth are thorns and weeds:
Why for the harvest it the harrow needs? * * *

"My Maker's Praise"

T. J. CONNOLLY, ESQ., Trenton, N. J.—S. S. E., in your issue of April 11, asks for the words of a prayer, and I enclose them herewith. I do not know the author's name.

Now, another day is gone,
I sing my Maker's praise.
My comforts every hour make known
His providence and grace.
And now, how time it runs to waste,
My sins how great their sum,
Lord, give me pardon for the past
And strength for days to come.
I lay my body down to sleep,
Let angels guard my bed,
And in the hours of darkness
Keep watch around my head.
With cheerful heart I close my eyes
Since God will not remove,
And in the morning let me rise
Rejoicing in his love.

Mrs. I. J. McKonvyce, Bronx, N. Y., also contributed a copy of this prayer.

"An Indian Prayer"

MISS GRACE L. MORRISON, Montclair, N. J.—C. B., in your issue of April 11, asked for an Indian prayer. I believe that the poem I enclose is what your correspondent wants. I found it in an article in The Atlantic some times ago, by Dalla

(Continued on Page 31)

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Continued on Following Page.

BOOK EXCHANGE

Continued From Preceding Page.

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Queries and Answers

(Continued from Page 29)

Lore Sharp, on interesting children in good literature.

LORD OF THE MOUNTAIN.
(A Prayer of the Navajos.)

Reared within the Mountain
Young man, Chieftain,
Hear a young man's prayer!
Hear a prayer for cleanness.

Keeper of the strong rain,
Drumming on the mountain;
Lord of the small rain
That restores the earth in newness;
Keeper of the clean rain,
Hear a prayer for wholeness.

Young man, Chieftain,
Hear a prayer for fleetness
Keeper of the deers way,
Reared among the eagles,
Clear my feet of slothness.
Keeper of the paths of men,
Hear a prayer for straightness,
Hear a prayer for courage,
Lord of the thin peaks
Reared among the thunders;
Keeper of the head-lands,
Holding up the harvest,
Keeper of the strong rocks,
Hear a prayer for staunchness.

Young man, Chieftain,
Spirit of the Mountain.
(Author Unknown.)

"A Short Story"

ISADORE HENNER, New York.—I see that J. T. Q. in your issue of April 11 wishes to locate a story which I am quite sure I read in the American Magazine, though I cannot give the title or the exact date, but, to the best of my recollection, it appeared in December, 1921.

Nelia Gardner White (no address) writes that the story described by our correspondent may be one entitled "When the Children Came Home," published in The American Magazine. The author of it was Agnes Sleigh Turnbull.

The information given herewith has been verified and is correct.

"Cedron's Waters"

GEORGE D. CHESSON, Springfield, Mass.—Referring to the query of M. G. P. (see heading "By a Quaker Girl") in your issue of April 11, the poem beginning "Beyond where Cedron's waters flow" is the first line of the poem "Gethsemane," by Samuel Francis Smith, D.D., born in Boston, 1808, and author of "My Country, 'Tis of Thee."

"The Listeners"

MISS M. K. BALLAN, Pittsfield, Mass.—The poem containing the lines:

"Is there anybody there?" said the Traveler,
Knocking on the moonlit door,

for which E. S. T. asks in your issue of April 11, are from the poem entitled "The Listeners," by Walter de la Mare," and may be found in the Home Book of Verse, and many other poetry anthologies.

Many readers answered this request, not a few of whom supplied complete copies of the poem. One has been sent to our correspondent.

"Maud Muller"

LOUELLA D. EVERETT, Boston, Mass.—In your issue of April 18 H. A. A. asks for a parody on "Maud Muller." The two best known parodies are the one by Phoebe Cary, beginning:

Kate Ketcham on a Winter's night
Went to a party dressed in white,

and one by Bret Harte, entitled "Mrs. Judge Jenkins," beginning:

Maud Muller all that Summer day
Raked the meadow sweet with hay.

Miss Cary's is printed in Mary Clemmer Ames's "Memorial of Alice and Phoebe Cary," and Bret Harte's "Poems" (Riverside edition, Vol. II) and in Stevenson's "Home Book of Verse."

The following readers supplied copies of the poem by Bret Harte, a copy of which has been sent to our correspondent; Kittie Murphy, New York City; Mrs. R. E. Bauman, Woodhaven, L. I., N. Y.; Sallie Van Horn, Morristown, N. J., and George D. Chesson, Springfield, Mass. One has been forwarded to our correspondent.

Several other versions of the parody on Maud Muller have been sent in by F. W. Clark, Stamford, Conn.; C. L. Scofield, Montreal, Canada; J. H. Nettleton, New Milford, Conn.; Miss N. P. Hamilton, Jersey City, N. J.; James W. Bellinger, Montclair, N. J., and Mrs. E. B. Wilcox, Stratford, Conn., but we have not space to print them. Thomas Glancy, Toronto, Canada, writes that a parody may be found in No. 10 of William Delaney's Song Book.

"Ads We Used to Know"

ANONYMOUS—The following poem is the one wanted by C. V. C. in your issue of April 18:

L'ENVOI.
Oliver Opdyke.

The ads, alas! that once we saw,
Of Bacchus' fountains pure,
Are now prohibited by law,
Except in literature.

There ne'er was copy, punch and flow
Like Haig or Wilson plea—
But now it is no more, and, oh,
The difference to me!

"An Essay on Water"

TOM DAVIES, Bethlehem, Pa.—In reply to J. W. in your issue of April 18, who asks for a humorous essay on water, I believe the following is what is wanted. It was given as a toast by Colonel Bob Maxe at the annual dinner of the Bar Association of North Arkansas:

Mr. Toastmaster, Ladies and Gentlemen—You have asked me to respond to the toast "Water," the purest and best of all of the things that God created. I want to say to you that I have seen it glisten in tiny tear drops on the sleeping lids of infancy; I have seen it trickle down the blushing cheeks of youth, and go in rushing torrents down the wrinkled cheeks of age. I have seen it in tiny dew drops on the blades of grass like polished diamonds, when the morning sun burst in resplendent glory over the Eastern hills. I have seen it in the rushing river, rippling over pebbly bottoms; roaring over precipitous falls in its mad rush to join the mighty Father of Waters. And I have seen it in the mighty ocean on whose broad bosom float the battleships of the world, but, ladies and gentlemen, I want to say to you now that, as a beverage, it is a failure.

John A. Meagher, Brooklyn, N. Y.; Ernest H. Gould, Seneca Falls, N. Y.; E. G. Morris, Detroit, Mich.; W. J. Orum, Montgomery, Ala., and Hazel H. Woodcock, New Haven, Conn., answered this request and supplied copies of the essay. One has been sent to our correspondent.

"From Soul to Soul"

MRS. GEORGE WISE, Providence, R. I.—The request of C. B. H. in your issue of April 18 for the line "our echoes roll from soul to soul," is from Tennyson's poem, "The Bugle," and may be found in the third stanza of "The Princess." A great many readers answered this appeal, not a few of whom sent in copies of the poem. One has been forwarded to our correspondent.

Latest Books

(Continued from Page 28)

19, 1926, and published in the Journal of the Franklin Institute, Vol. 198, No. 5.

DICTIONARY OF PRINTED IDEAS. By C. D. Medley and Ralph M. Kaplan. Pamphlet. New York: Ralph M. Kaplan. A dictionary of the printing craft.

UNSOLVED MURDER MYSTERIES. By Charles E. Pearce. 12mo. New York: Frederick A. Stokes Company. $2.50. A new volume in the Library of Crime series.

THE SPORTSMAN'S COOKERY BOOK. By Major Hugh B. C. Pollard. 8vo. New York: Charles Scribner's Sons. $2.75. Containing 200 choice alternatives to the Everlasting Joint.

THE NEWGATE CALENDAR. Introduction by Henry Savage. 8vo. Hartford, Conn.: Edwin Valentine Mitchell. $2.50. Selections from the famous old English calendar of crime.

FAMOUS CRIMES AND CRIMINALS. By C. L. McOlver Stevens. 8vo. New York: Frederick A. Stokes Company. $2.50. A new volume in the Library of Crime series.

THE AMERICAN LIBRARY IN PARIS, INC. Pamphlet. Paris, France: American Library in Paris. Year book for 1926.

WHO'S WHO IN AMERICAN MEDICINE, 1925. Edited by Loyd Thompson and Winfield Scott Downs. 8vo. New York: Who's Who Publications, Inc. The first appearance of a new annual publication.

WHITEHEAD'S COMPLETE AUCTION BRIDGE. By Wilbur C. Whitehead. 12mo. New York: Frederick A. Stokes Company. $2.50. Edited by Ralph J. Leibenderfer. Containing the latest authorized laws of regular and duplicate play.

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That bread 15 minutes later at the office you may be many years later in the cemetery?

That dairymen fat Holes where you can't see or feel it?

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ACTUAL SIZE

Style B

Style H

Fifth Avenue Stationery
Reflects Personality
MONOGRAM or NAME and ADDRESS
LIKE DIE ENGRAVING
LUSTROUS RAISED LETTERS

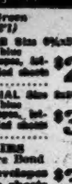
In Black, Blue or Jade Green
(Gold or Silver 10c add'l)

EXQUISITE VELLUM PAPER, CLUB Size 6¾x5¼
Pearl gray, white, buff, blue
100 SINGLE SHEETS and 100 envelopes, lettered, and 100 plain sheets or 100 folded sheets and 100 envelopes, lettered $2

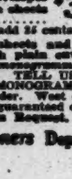
"DE LUXE" TUXEDO LINEN, SOCIAL Size 6¾x5¼
Pearl gray, white, buff, blue
100 SINGLE SHEETS and 100 envelopes, lettered, and 100 plain sheets or 100 folded sheets and 100 envelopes, lettered $3

FOR MEN OF AFFAIRS
MONARCH Size Strathmore Bond
100 sheets, 7¼x10½, and 100 envelopes 4x7½, all lettered, and 50 plain sheets White or Grey $3
(Lettering the entire 150 sheets, add 25 cents.)

ACTUAL SIZE



Style A



Style B

Including name and address on sheets and envelopes OR Monogram on sheets with plain envelopes.
Add 10c for address on envelopes with monogrammed sheets.
STATE STYLE OF MONOGRAM DESIRED. TELL US INITIAL OF SURNAME SO THAT WE CAN DESIGN MONOGRAM CORRECTLY
ORDER BY MAIL. Enclose check or money order. West of Miss. add 10%.
Shipped POSTPAID within a week. Satisfaction guaranteed or money refunded.
Samples Mailed FREE Upon Request.

500—5th Ave. *Fifth Avenue Stationers* Dept. 18, New York

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"That Fellow Clark Amazes Me!"

"WILL wonders never cease? Rod Clark—president of the huge Crosby Mercantile Corp.! Why, he's not even forty, yet! That fellow certainly is a marvel!

"Do you remember when he first came to us as an office boy? He was only a kid then—and all the other fellows had a head start on him with their college degrees. But evidently that didn't worry Rod. He must have found an unusual way to make up for his lack of schooling. While the others were taking things easy, he must have found a secret means of improving his chances, both in business and socially; otherwise he'd never be what he is today!

"I don't believe there is a man in this town who can think quicker, who can make a more forceful and convincing impression in any gathering than Rod Clark. *He just makes people listen and do big things for him. It's amazing!*

"The next time I see him I'm going to ask him how he does it."

* * * * *

A Short-Cut to Education

There's nothing mysterious about Clark's accomplishment. He simply realized that he could never hope to succeed in business until he knew at least as much as did the men with whom he came in contact—until he could enter into their discussions and hold his own in conversation with them,

Clark knew how tremendously he was handicapped by his lack of schooling, and he determined to find *a short-cut to education.*

With little time to read, Clark searched for a book that would contain all the information he wanted. And this he found in Elbert Hubbard's famous Scrap Book. Here, in one volume, were the ideas—the wisdom—the flashes of genius that he was seeking. In it he found authoritative information about finance, economics, ethics of business, conduct of life—everything he needed.

The Scrap Book gave Clark a well-furnished mind—a liberal education. He acquired the power to think clearly and talk interestingly—he gained the appreciation of literature and life, the broad viewpoint that is so essential to progress. And all in exchange for a few minutes of pleasant reading each day.

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Elbert Hubbard, one of America's greatest teachers and leaders of men, began his famous Scrap Book when he was quite young. He put into it all the bits of writing that inspired and helped him most. He read everything—searched the literature of every age and every country—to find the ideas which would help him in his own work. He kept this Scrap Book all through life, adding whatever he thought great and inspiring.

As the Scrap Book grew, it became Hubbard's greatest source of ideas. He turned to it constantly; it helped him win fame as a writer and orator. At the time of his death on the Lusitania, it had become a priceless collection of great thoughts—the fruit of a whole lifetime of discriminating reading.

The executors of Hubbard's estate agreed to the publication of his Scrap Book after his death. Thousands of men and women are now gaining untold educational advantages through this remarkable book. The Elbert Hubbard Scrap Book contains the best thoughts and ideas of the last 4,000 years—it is *a whole library in one volume!*

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The Elbert Hubbard Scrap Book radiates inspiration from every page. It contains ideas, thoughts, passages, excerpts, poems, epigrams selected from the master thinkers of all ages. It represents the best of a lifetime of discriminating reading, contains choice selections from 500 great writers. *There is not a commonplace sentence in the whole volume.*

This Scrap Book is a fine example of Roycroft bookmaking. The type is set Venetian style—a page within a page—printed in two colors on fine tinted book paper. Bound scrap-book style and tied with linen tape.

Examine it at our expense! The coupon entitles you to the special five-day examination, if you act at once. Just send off the coupon today, and the famous Elbert Hubbard Scrap Book will go forward to you promptly. When it arrives, glance through it. If you aren't stimulated, inspired, simply return the Scrap Book within the 5-day period and the examination will have cost you nothing. Otherwise send only $2.90 plus few cents postage in *full payment.*

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